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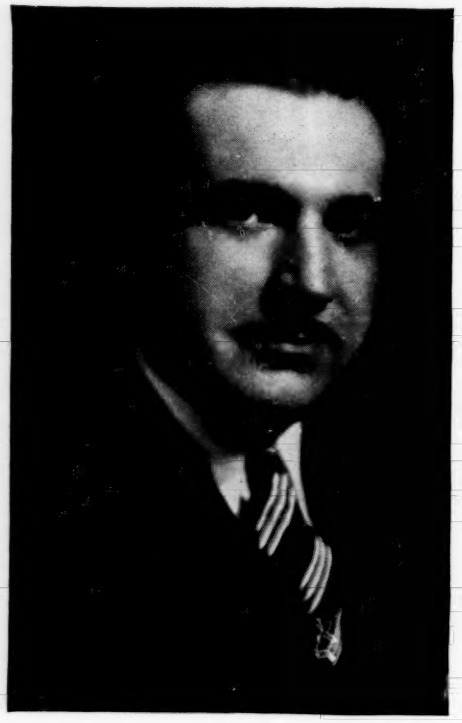

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Cover—ELEANOR POWELL

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CONVENTIONS IN CHICAGO AND BOSTON

TAKING Chicago's slogan, "I Will" as its motto, the Chicago Association of Dancing Masters had the greatest convention of its history at the Congress Hotel during the week of August 25. With eighty-eight new members identifying themselves with the association its representation spread this year to forty-two states.

In addition to the extensive instruction offered in the normal and convention weeks there were many good times planned for the visiting teachers. Programs participated in by the teachers themselves were presented at the President's Ball on Sunday night and on several other occasions throughout the week. On Thursday night, following the annual banquet, a number of professionals danced for the members and their guests, among them: Ruth Pryor, noted ballerina, formerly of the Civic Opera Ballet and San Carlo Ballet; Alec MacKenzie; Gene Kelly of Pittsburgh; Bobby Rivers; the De Carlos; Mignonette Walters; Zebora Adams and Jimmy Sutton of Scranton, Pa.

Throughout the week, W. A. Grubbs, of Toledo, Ohio, acted as Maste. of Ceremonies.

Although in the past there has been very little business transacted by the Chicago Association at its annual convention, the important issues such as election of officers, etc., being decided at the May business meeting, this situation will not prevail in the future. A change in the constitution was authorized whereby election of officers will hereafter be held during convention week, thereby giving all of the members an opportunity to have a voice in the affairs of the Association. Next year the nomination of officers will occur on Wednesday of convention week and the election, via the Australian system of balloting, will be held on Thursday with the installation of officers on Friday as in the past.

Another important move which the Association made during the convention was the designation of THE AMERICAN DANCER as its official publication. This selection was made by the membership itself and when put to the vote of the members at the Thursday business meeting was passed without a single dissenting vote.

Officers who were inducted on Friday night to serve for the following year are: Pearl Allen, President; William J. Ashton, Secretary; Robert Campbell, Treasurer; John Keane and Gladys Benedict, First and Second Vice-Presidents; and Edna Christensen, Director of Work. Leo T. Kehl, retiring from the chair, becomes Junior Past President.

President Pearl Allen, when asked for a statement, stressed his appreciation of the perfect harmony which existed between the officers and members during convention week.

"We have had one of the finest meetings we have ever had," he said, "and I am especially appreciative of the fine spirit of cooperation which has existed. The Junior Past President, Leo T. Kehl, asked me to work with him on various committees during convention week and I thus had an opportunity to get into the swing of the office before actually assuming the responsibility. In taking over the chair I want to say that I expect to make few changes. It is my intention to carry on the work much as it has been done before. I sincerely feel the responsibility of the office I have assumed and expect to make the next normal school and convention as fine as possible."

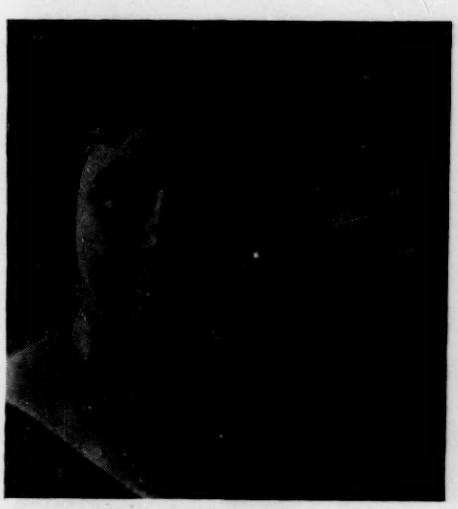
The fact that Junior Past President Kehl held the presidency of the Chicago Association for four consecutive years and that these years have been the most outstanding in the organization's history makes it interesting to consider the progress that has been made under his direction. Some of the most important developments are listed here:

1. The establishment of written examinations in six departments of the dance, i.e., ballet, tap, ballroom, acrobatic, modern and character, as one of the requirements for admission to membership.

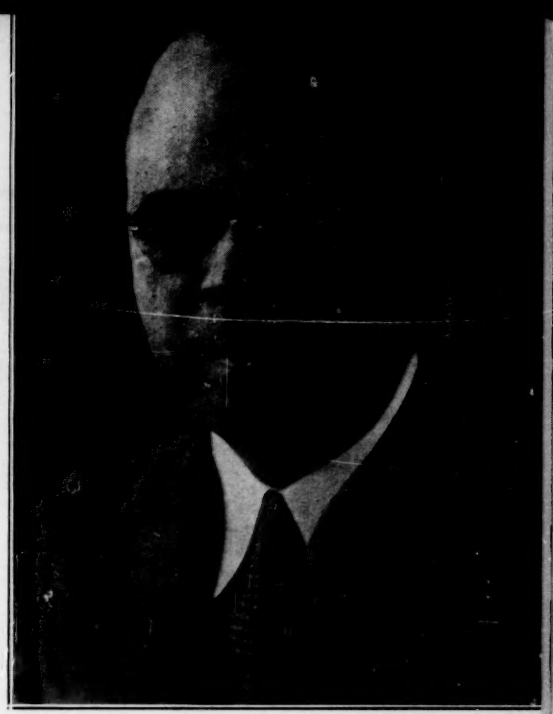
2. The establishment of a board of examiners. Under this system the examination for each department of the dance is given separately. There are three examiners in each department, two of whom are chosen within a radius of two hundred and fifty miles of Chicago and the other from a greater distance. The board is headed by a chief examiner who puts the final stamp of approval on every candidate's examination papers.

3. An attempt to establish a uniform terminology in all departments of the dance. The late Marion Freeman was appointed by the association to consult the works of every dance chronicler, living and dead, to determine which terms are most generally accepted. Miss Freeman's work was practically completed at the time of her death and will be presented to the membership of the Chicago Association in the hope that in this way it may be made available to every teacher in the country.

4. The designation of forty-four regional director districts in the United States and Canada. The majority of these regional directors were in attendance at the 1935 convention and, of them, only three were not responsible for bringing new members into the organization this year. These districts are one hundred and fifty to two hundred and fifty miles in radius. When a teacher applies for membership the examination papers are mailed to the regional director of that district. It is his duty to supervise the examination and then return the papers to the board of examiners for the approval of the chief examiner. The member is finally passed on at the regular monthly meeting of the Association.



MRS. ANNA M. GREENE, *President of the Dancing Teachers' Club of Boston for* 1935-36



PEARL ALLEN, *President of the Chicago Association of Dancing Masters for* 1935-36

5. The establishment of the 5-35 Club. Any member or director who brings in five new members automatically becomes a member of this honorary club.

Gladys Benedict, of Chicago, was the first to reach the quota in 1935 and she subsequently was honored as the member bringing in the most new members with a total of nine.

6. The establishment of an annual two-week normal school, based on a progressive course: i.e., the first three days devoted to fundamentals, the second three days to intermediate work, the next three days to advanced work and the final three to professional work. The normal school concerns itself with systems of teaching, while the convention is a material period, having two days of intermediate routines, two days of advanced routines and two days of professional routines.

7. The establishment of a credit system for normal school graduation. Three hundred hours in the normal school is required and it is possible for a teacher to acquire credit at the rate of one hundred and ten hours per year. The additional requirements for graduation are: a written thesis; a written examination and an oral examination.

8. The effort to have the Association's normal school credits recognized in universities and colleges.

9. The establishment of a full time position for the secretary and a permanent office in Chicago's loop district as the Association's headquarters.

10. The establishment of the Marion Freeman Memorial Library in the Secretary's office in Chicago.

11. The success of the first national amateur dancing contest.

12. The recognition of dance instructors from universities as normal school or convention faculty members.

13. The new certificates of membership awarded to members clearly showing the type of work in which the entrance examination was passed.

14. The attempt to cooperate with other organizations in an effort to establish a code of ethics.

15. The establishment of a travelling normal school. This year courses were given in Des Moines and Minneapolis and were successful in bringing in new members.

(*Continued on page* 30)

THE PSYCHOLOGY OF PANTOMINE

by

CHARLYSS L. HINDS

STUDYING the psychology of pantomime, it is necessary to go back much farther and start with a premise more technical than that old trite one: "Try to give the audience the impression of what is being done."

It is to be remembered at all times that in this study, there are three persons: the operator, the patient and also the observer. In pantomime, in which the psychology of hypnotics is the foundation, the artist is the operator, the audience the patient, the observer the author or stage director.

The operator's cue to all pantomime might be summarized in a sentence: "Get your patient into your train of thought as soon as possible." In other words, the patient is to be hypnotized for the nonce and is to feel not only what the operator is doing, but the prevailing mood which he wishes to express. Of course, the observer—the author or stage director—if he is not one and the same as the operator, has necessarily arranged, taught and directed the operator previously. They must be at one in their idea as to what the mood is to express. Of course, any shallowness of conception, harmony or direction, any lack of sympathy between the operator and the observer, would surely mean a weakening in the first operation. The same can be said and must be emphasized as to the second operation, that of creating the impression on the patient.

In the study of hypnotics a most important point to be stressed is that nothing must stop the patient's train of thought, his concentration, his intense application on a certain given point, movement or rhythm, until the desired effect is obtained. Any distraction will break the train of thought which is being concentrated upon and will jar the patient out of the hypnotic state. Thus, it is to be seen how important it is in pantomime, that the patient be moved along carefully in an even, unbroken train of thought into which nothing must intrude.

(In technical psychology, these are called trains of causation and are the nerve impulses which carry perceptions from the organ to the brain, etc. When an impression is received by the senses, it is sent along a system of nerves to the section of the brain reserved for that particular organ; there it goes through a process of dissemination, nerve impulses send it along to that section of the brain which records it.)

Should something foreign enter into this train of thought, the effect will be either to send the patient's subconscious thoughts off on a tangent or to introduce a new element which, combined with the previous thought, will give an entirely new effect to the patient. For instance, a movement which jolts the patient may, by its juxtaposition with the former train of thought, produce in the patients' mind a ludicrous, revolting or irritating thought with disastrous results. Consequently, one is amazed at times at one's self, when in a moment of great drama he is tempted to smile or misapprehend the trend of the mood being conscientiously enacted before him. It is not perchance because of a slight mental aberration on his part, but because the artist has inadvertently made a movement or a gesture which has jarred him out of the train of thought. In this way, too, comedians are able to send audiences into hysterics by burlesquing, with mock sobriety, what would have been a serious thing. Hence we see that the psychology of comedy is condensed in this manner into little short of a formula: "Jar the trains of causation and you produce a foreign note to the patient."

An important point to be remembered is that, as in all forms of art, the rococo is not good. To the pantomimist this is of primary importance, since we have seen that it disturbs the audience and weakens the movement drastically.

Let us visualize the pantomimist's status with an illustration from the field of painting. The pantomimist is in peculiar relation to the painting which the artist portrays upon his canvas. He must be deeply impressed with the fact that his sphere in the phenomenal world is what the artist's canvas is in the noumenal. In actuality, the stage is merely a canvas upon which he portrays pictures; with this great difference: that he gives his pictures life; his pictures actually breathe, move, vibrate,—in a word, really live. On the other hand, the painter gives them a life which lasts for a moment: that moment when he is inspired and places the paint upon the canvas.

The painter, however, has one great advantage over the pantomimist: that his canvas, in being the product of a moment of inspiration (being static), contains a mood in its entirety which cannot be injured by the psychology of movement. The mood which he portrays upon the canvas, being static, has a static "life-fulness." It has always that life which it had at the moment it was created; hence it is said that a picture lives, seems alive, seems real, etc.; whereas the pantomimist is in constant danger as long as he is portraying his mood to the audience. At no time must he disturb this mood through which he is conducting the patient. It is true that each of his gestures upon the canvas of the stage is a static picture in itself, but it is merely a passing one in a series which is carrying the patient along towards the climax of the portrayal.

It is obvious at once that these pictures must overlap, or interpenetrate, to such an extent, and must be created with such a finesse, as to be unperceived individually. They must be comparable mechanically to a motion picture reel; there must be, in the series, such a gradual unfolding of motion that an individual pose is well-nigh impossible to perceive. Should a single movement become outstanding, the chain of thought would be destroyed instantly; the movement would be contrary to the general theme entering into the train of thought and hence into the train of causation, would be halted momentarily, the continuity interrupted, the action disjointed and the final picture damaged, possibly irreparably. Doubtless the reader has seen sincere, hard-working artists making a conscious effort to create in the mind of the audience a certain picture, but failing in some seemingly intangible way, the reason for which at first seems obscure. If, however, the audience is conscious of the psychology of the hypnotic effect of line, it is able to realize to a certain extent why the desired effect is not produced.

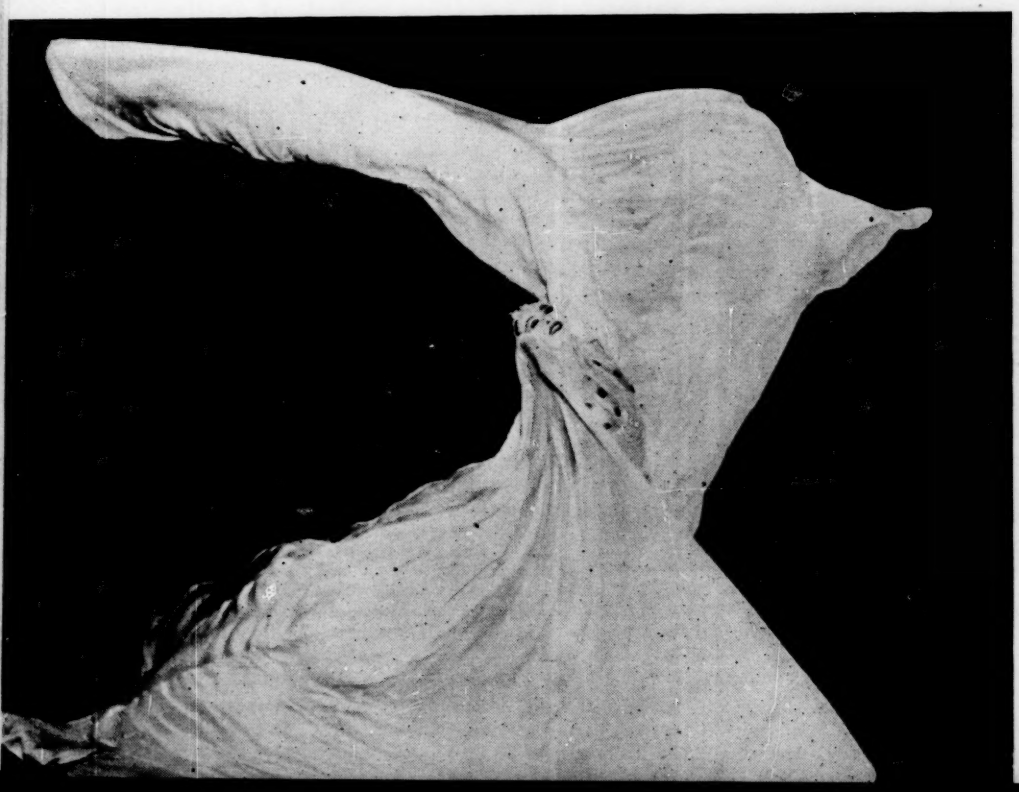
Proceeding in this manner, the next step in the study of hypnotic pantomime evolves. It is that all-important field of climax or crisis. To create an original terminology, crises or climaxes may be placed in three classifications:

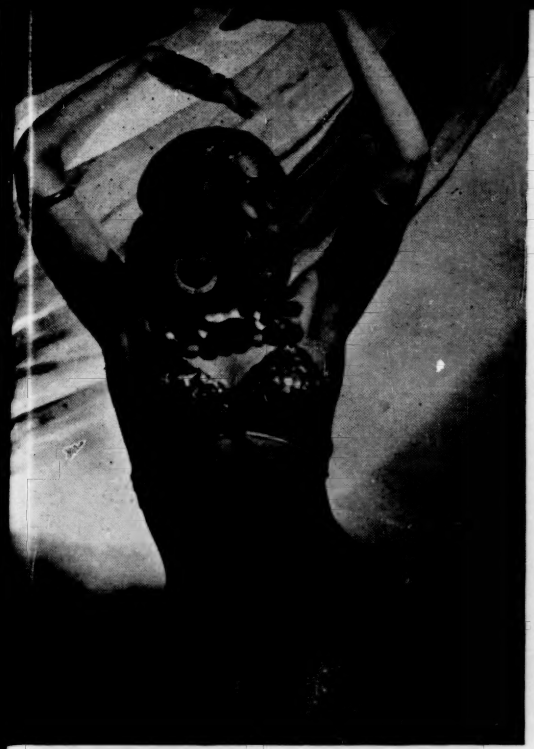
1. Those which ascend.
2. Those which descend.
3. Those which progress.

Let us take the ascending climax first, as it is possibly the most natural one. By the use

(*Continued on page 26*)

MLLE. NIRSKA, *dancing feature of* EARL CARROLL'S *current Sketch Book, will be seen in a new musical soon to open on Broadway. Candid photo by Andre La Terza*





DEENA DE TOLLEY, *a* MARY GRACE MOHN *protegee of Los Angeles, will be seen in Rose of the Rancho*

THE INTERNATIONAL FOLK DANCE FESTIVAL

by G. VIRGINIA GOLLATZ

HAD YOU been with me in Hyde Park, London, on the afternoon of July 16, you would have viewed, as I did, one of the most impressive and colorful events of a lifetime. It was there on the lawn, under a clear English sky, that five hundred brightly costumed folk dancers from eighteen European countries arrived in procession, each with their own flag bearer and musicians, to dance one after the other before a large gathering of English and foreign spectators.

This procession and dancing in Hyde Park opened the activities of the International Folk Dance Festival, the first of its kind, which was held under the auspices of the English Folk Dance and Song Society and of the British National Committee on Folk Arts.

It was my honor to have been appointed by the United States Department of State as an official delegate to this International Folk Dance Festival, which occupied the week from July 16 to 20.

To me the most impressive event of the Festival was the formal reception by His Majesty's Government which was held at Lancaster House, Saint James Palace, on Monday evening, July 16. Here there were gathered the five hundred foreign delegates all attired in formal evening dress or native costumes. I felt as I entered the great hall and walked slowly up the palatial marble staircase with beautiful gowns and swallow-tails in front of me and elaborately costumed dancers of various countries on all sides of me that I had suddenly been placed in the stage setting of some great theatrical production.

Following the reception, there were held each morning conferences at Cecil Sharp House, the home of the English Folk Dance and Song Society. In these conferences, delegates, teachers and students of folk arts spoke on the various types of folk dancing and illustrated their talks with films, slides and living dancers.

On two afternoons programs of folk dances were presented by the foreign dance delegations at the Regent Park Open Air Theatre and in the grounds of Lambeth Palace. All of the evening performances were held in the Royal Albert Hall, seating approximately ten thousand people. The success and popularity of these programs may be judged by the fact that all seats were sold out at least three days in advance of all performances.

From the viewpoint of a dance instructor, the folk dances presented were not only interesting and entertaining but greatly worthwhile from an educational standpoint. The dances presented by the eighteen countries in the course of the Festival week represented what might otherwise have been many lifetimes of work, study and collaboration of authentic material.

As an example of the types of dances presented let us glance back at one of the programs in the Royal Albert Hall on Wednesday evening, July 18. The Festival performances were opened by a flourish of trumpets, followed by the flag bearers of each country who led their respective groups of dancers around the floor for a dance of greeting. Then each of the eighteen countries entered in alphabetical order and presented their dances.

Austria, represented by a group of students, danced ceremonial and recreational dances learned from authentic peasant sources. The *Sword Dance, Reif Dance* and *Tresterer* are examples of their eighteen dances. The latter was a men's carnival dance specially learned for the Festival from traditional dancers but "with great difficulty owing to the secrecy maintained by the Tresterer Guilds."

Bulgaria followed with dancers from country villages using typical peasant costumes and music. Their dances were of the *horo* type, descendants of the ancient Greek *choros* or chain dance. Several of these were accompanied by singing. Denmark came next with dancers from many parts of Jutland and the Danish Islands, all wearing their own heavily embroidered regional costumes. The *Double Square, Minuet* and *Kontra March* are examples of their dances.

France presented three groups: the first from Ariege, a department in the Pyrenees; second from Auvergne, the great central uplands of France; and third from Brittany.

Germany followed with townspeople of the ancient Rothenburg-ob-der-Tauber dancing their own ceremonial *Schaftertanz* and others of both ritual and recreational types, most of which came from Middle Germany.

Great Britain, with one hundred and fifty members of the English Folk Dance and Song Society, presented country dances, such as *Sellinger's Round, Circassian Circle,* and *Morris Dances.*

Hungary was represented next by a group of peasants dancing the *Hat Dance, Swineherds' Dance,* and *The Bottle Casardas,* a wedding ceremonial dance from Bata.

Italy sent five groups of dancers: Piedmont showing a highly interesting *Sword Dance; Forte,* showing the *Saltarello* of ancient Italian origin; Udine, the town beneath the Friulian Alps in northern Italy, giving courting and country style dances; Rome with another type of *Saltarello;* and Naples sending her famous *Tarantella.*

Latvia followed on the program with an interesting group of simple folk dances accompanied by their local musicians, all in elaborate costumes.

Lithuania sent students from the University of Kaunas, all of country birth, showing such authentic folk dances as the *Suktinis* or whirling dance, and the *Klumpakojis,* wooden shoe dance.

The Netherlands presented a group of peasants wearing the many-skirted costumes and traditional wooden shoes. They presented a very gay and lively group of dances including the *Riepe, Riepe, Garste,* a harvest dance, and the *Boerendans,* a peasant dance.

Norway next gave examples of traditional dances and music from many districts, all in regional costumes. These seemed to be of a more formal type such as *Bendik* and *Aarolilja,* a ballad of the king's daughter and her lover, and *Smasporven,* the saga of the sparrow and the cat.

Poland, represented by young country folk from several regions, followed with lively peasant dances, such as the *Krzesany,* or axe dance from the Polish highlands, and the *Oczepiny,* a fragment of a wedding ceremony which is the placing of the cap on the bride's head after her hair has been cut short.

Rumania, represented by a group of men dancers, gave next an ancient Epiphany ritual dance, which I consider was one of the outstanding performances of the Festival. This was named the *Hobby-horse* and the *Caliesari,* the latter being the dancing attendants on the horse. They wore the jangling bells "which from one end of Europe to the other denote magic-making at the seasonal feasts."

Spain provided dancers from Barcelona who presented a large number of folk dances learned in the villages from the Pyrenees to the coast. One of the most interesting was *Ball de les Crespelles,* in which the man gives as many cakes as he can afford to his partner.

The Swedish group consisted of members of Svenska Ungdomsringen, which preserved the traditional dances, music and games of Sweden. In gay costumes of the various districts, they danced such as the *Fyramannadans* or *Swinging Reel* and the *Skordedans,* a harvest dance.

Switzerland sent two groups, one from Appenzdl, Eastern Switzerland, wearing the showy regional costume of the cowmen and enhancing their folk songs by the mountain call or yodel, and the second group from Champery in the French-speaking part of Switzerland with a very different type of costume and dance.

The last country on the program, that of U. S. S. R., presented a very spectacular group of Russian folk dances with much of their typical twirling and spinning. This group of dancers received the greatest applause of the program for their outstanding skill.

One of the things which impressed me most in all of these many folk dances was the attitude of the dancers. In all of the ritual and ceremonial types, there was a purpose and motive behind each action and the dancers observed a corresponding solemnity. On the other hand, in the recreational country dances where the peasants expressed a joy such as that of harvesting the last field of grain, the dances were lively and full of laughter and merriment.

As the Festival week closed with a grand folk dance ball, Europe danced together in a harmony which would have gratified any lover of peace. I felt that the greatest accomplishment of the International Folk Dance Festival was the birth of a spirit of universal friendliness and understanding brought about by the medium of a common language, the folk dance.

DANCE EVENTS REVIEWED

Critiques and News

by

JOSEPH ARNOLD KAYE

SARITA *is a young Spanish dancer appearing in a series of dance events with* CARLOS DE VEGA *in their New York debut September* 23

The American Ballet, Stadium Concerts, Lewisohn Stadium, New York, August 12 and 19.

The appearance of the American Ballet at the Stadium came directly after the public announcement that this organization was to take over the Metropolitan Opera ballets, an announcement which was featured by the New York press.

Under the circumstances, coupled with the fact that the American Ballet had made a successful debut last winter, these two events should have attracted very large audiences. But so mismanaged has the dance department of the Stadium been that the average attendance was about six thousand, or half capacity. During the preceding five weeks a continual diet of Fokine ballet was administered to the audiences, and even had the Fokine troupe been first-class, monotony would have resulted. Variety in dance programs might have made the Stadium dance season a brilliant one financially.

Three ballets, all previously seen, were performed. They were *Serenade,* to music by Tchaikowsky; *Alma Mater,* to music by Kay Swift; and *Reminiscence,* to music by Godard.

On further acquaintance, *Alma Mater* proved a more sprightly and enjoyable piece than when first seen. It is a ballet with a modern subject, the scenario, by Edward M. M. Warburg, the director of the American Ballet, being a burlesque on college life. Whenever the spectator was in danger of lapsing into a critical mood he was interested by the contemporaneousness of the piece. For a time, choreographers who base their ballets on life today, or at least on life of the near past with which we are familiar, will have a valuable advantage. Audiences will be inclined to like the ballets whether they are really good or not. Later on, should we have had our fill of contemporary ballets, the critical mood will again dominate, and ballets will again have to rely on merit.

The quality of the American Ballet's dancing was of chief interest during this appearance. There has developed a controversy about the fitness of the American Ballet to dance at the Metropolitan. It is a young organization, its critics hold, and it requires much more training before it is ready to show the public what the ballet at America's premier opera house really should be. They remind us that for many years the opera ballet was a scorned product. Now that there is an opportunity to restore it the opportunity should be carefully placed in competent hands, or the opera ballet will be sunk beyond recovery.

This writer is not afraid of the future of the opera ballet under the American Ballet's trusteeship. Without half trying this organization can dance circles around the old opera ballet organization. But what is more important is that the American Ballet reveals a virility which is highly promising. It may lack full precision and discipline, and these faults gave to the performances at the Stadium an unfinished character, but there is strength and boldness in the dancing which is most welcome in an art form which has suffered so much from prettiness. The American Ballet gives one the feeling of being endowed with the spirit of the times, and when a ballet troupe has that it is safe to expect good things from it.

The same company that appeared earlier in the season, with the exception of Paul Haakon, danced in the three ballets. The principals were William Dollar, Charles Lasky, Giselle, Leyda Anchutina, Katherine Mullowny, Heidi Vosseler and Elena de Rivas.

William Dollar, who is the star of the company even though the star system is unwelcome in a ballet organization, excelled particularly in the pantomime of *Alma Mater.* This young man is at present in a formative stage. It will be unusually interesting to watch his development. He originally fascinated the audiences of the American Ballet by his technical virtuosity. Now Balanchine has appointed him his assistant. In *Alma Mater* he shows a good aptitude for humor. There may be in William Dollar more than the single-sidedness of the usual ballet dancer.

School recital of Martha Hill's class at Bennington School of the Dance, Bennington College, Vermont.

Miss Hill is the director of the Bennington School of the Dance, and dance teacher at Bennington College and New York University. This recital was in the nature of a resumé of the work that her class accomplished during the six weeks' study at the school. The dances were composed by various units in the class, under her direction.

This was the program:

A. From the Space Unit
1. Direction of Movement ..... Norman Lloyd
2. Direction of Focus ..... Alex North
3. Level ..... Alex North
4. Dimension ..... Norman Lloyd

B. From the Time Unit
1. Tempo
2. Cumulative Rhythm
3. Twice as fast as I.
4. Twice as fast as II.

C. From the Sequential Form Unit
1. Canon
2. Round
3. Theme and Variations ..... Alex North

D. Larger Forms
1. Dance Cycle—Sonata Form
   Allegro—Largo—Scherzo—Rondo
2. Dance of the Cycle—Sonata Form
   Andante—Scherzo
3. Cycle of Dance forms of the Romantic Period
   March ..... Prokofieff
   Waltz ..... Ravel
   Mazurka ..... Tansman
4. Dance in Jazz Idiom ..... Gruenberg
5. Work and Play
6. Theme and Variations
7. American Themes

The point in reproducing this program in full is to indicate the thoroughness, the extreme thoughtfulness of almost everything that goes on in the classes of the Bennington School of the Dance. And it is this thoroughness, this thoughtfulness, this elaborate extensiveness, which proves a disagreeable element of the school.

The spirit at Bennington is one of extreme absorption in all sorts of problems posed as relating to the dance. The teachers are dedicated, with a zeal amounting to consecration, to applying the clinical microscope and scalpel, in order that the eyes of the students may see the palpitating entrails of the art which peasants called dancing.

A reading the *Program of Work* issued by the School will probably give the average dance student a headache. "Is this where I am to learn dancing?" the poor girl will ask. "Of course," the prospectus will reply, and amiably release a bombardment of scientific phrases that will either profoundly shame the student into feeling like a dot of inferiority or confuse her into submission.

Miss Hill, for example, teaches "techniques and technical progressions based upon a fundamental analysis of movement for the dance. The material derives from a formulation of the principles, forces and factors present in all movement of the human body, and from a consideration of the content and significant form to be discovered in the medium of movement."

The recital in question showed the results of this laboratory training. A group of girls lay down on the floor on their sides and began slapping their thighs. No, said Miss Hill interrupting the performance, there was room for improvement. What would the class suggest? The class, after earnest discussion, finally agreed that jerking the head was better than slapping the thighs.

In another section of the program a group went through a dance movement which the class was asked to identify. All sorts of guesses were made, with Miss Hill volunteering the notion that the passage represented electioneering. Wrong, said the leader of the group diffidently. They were describing plastically a Salvation Army meeting.

This sort of thing is the direct outgrowth of a grimly theoretical approach to the dance. Research and experimentation is one thing and teaching dancing is another. Most of the Bennington work, at best, is research and experimentation, and the students are converted from students of dancing to minor scientists in a laboratory.

Perhaps it is wrong to single out the students at Bennington as undergoing this transformation. Nearly all the practitioners of the modern dance have been victims of a similar metamorphosis. There is no heart in what they do. Only a mental searching.

Unfortunately, everyone can embark upon experimentation. In other words, anybody can try. And so we have with us in the

modern dance a horde of anybodys, people with nothing inside but an urge. This approach to the dance as dance positively invites the poseurs, the superficialities, the frustrated souls who make dancing the sacrificial lamb for their disappointments.

Even the choice of music for the study pieces was indicative of the Bennington spirit. Where the dance forms of the romantic period were used it was the march of Prokofieff, the waltz of Ravel and the mazurka of Tansman that were selected. None of these composers in any way represent the dance forms in question. But there is no doubt that they are modern. In the same way, when a study of the jazz idiom was made it was not Irving Berlin, or Ray Henderson or Arthur Schwartz whose music was used, but Gruenberg, whose efforts to write jazz are about as successful as Gershwin's efforts to write serious music. But Gruenberg too, is undeniably a modern.

After an hour of this class in composition at Bennington the writer walked out into the sunlight. Before him stretched the beautiful Vermont country, hills in the distance, great trees all around. The grass was newly cut and fragrant, the clouds floated serenely in the blue aerial sea. Here there was life, nature prolific of beauty. Back in the classroom was a dry laboriousness, prolific of sterility.

* * *

Paradoxically enough, however, the Bennington School of the Dance is an enterprise that should be encouraged to the utmost. For the first time in this country there was created a centre of the dance. For six weeks during the summer Bennington College is given over to the study of dancing, drawing its pupils from every part of the country, and including on its staff the leaders of the contemporary dance.

The methods employed by the school, the spirit that animates it, will probably change with the times. Already one of its leading teachers, and the leader of the modern dancers, Martha Graham, is veering away from the laboratory and adopting life and living as a foundation for her art. Most of the fame which was given Bennington this summer came from the performance of *Panorama,* the composition which Martha Graham created at Bennington for a chosen group of pupils, and *Panorama* drew its inspiration not from theories alone but from the people.

Also at Bennington was Charles Weidman, and Weidman, for all his abstractions, is a dancer first. Whatever he does with his classes he does teach them dancing.

The important thing about the Bennington School of the Dance is that it exists. At present all its pupils are either college teachers of physical instruction or college students. The approach of these people is far different from that of the girl who intends making dancing her profession, and they are more adaptable material for cold theoretics. When the dance student proper begins to attend Bennington the character of the school will inevitably alter.

ESTHER JUNGER, *modern dancer who returns to the dance event stage after two Broadway musical productions. She will be seen November 3 at the Guild Theatre, New York*

News

OLGA FRICKER, Detroit dancer and teacher, is reported in the Detroit papers as authority for the statement that the next Olympic games, to be held in Berlin in 1936, will include a division of competitive dancing. MARY WIGMAN, according to Miss Fricker's report, has been appointed head of the dance department and has already begun contacting amateur dancers in and out of Germany.

Wigman, one-time idol of many modernists for her work in developing the principles of the modern dance, will find difficulty in winning enthusiasm for her plan among American dance groups in the modern field, particularly those with radical political beliefs. The German dancer's continued acceptance of support from the Nazified German government has won her the hostility of radical groups.

Attendance figures for New York's Lewisohn Stadium summer season were released last month, a day or two too late for inclusion in THE AMERICAN DANCER for September. This season, notable for the large quantity of dancing presented, more than ever before, resulted in the third largest total attendance in eighteen years of summer concerts at the Stadium. FOKINE presented eight evenings of ballet, and the American Ballet two. The Fokine company's highest draw was nearly twelve thousand, and its final program attracted close to eleven thousand. These two evenings were exceeded the entire summer only by the thirteen-thousand crowd on the night the season opened with a purely musical program, and by JASCHA HEIFETZ, who drew thirty-three thousand in two evenings. No figures are available for the American Ballet.

MRS. CHARLES S. GUGGENHEIMER, Chairman of the Stadium Concerts Committee, expressed herself as well satisfied with the results. A study of the season in detail, however, will reveal many improvements in dance policy which might be made, such as a greater variation in the kind of dancing presented to broaden the audience appeal. The highly successful policy of the Hollywood Bowl might be studied by Mrs. Guggenheimer for possible application in New York next year. There the custom has been to draw on the talents of at least four different dance producers, thus insuring a widely spread appeal.

LUBOV ROSTOVA, member of the Monte Carlo Ballet Russe, reported killed last spring when she fell from a window in Nice, was not killed, though she was critically injured. She has been in the hospital since the accident, but is now said to be sufficiently recovered to come to this country next month with the ballet company for its American tour.

GRACE (CORNELL) and KURT GRAFF have decided to locate in Chicago, Miss Cornell's home town. In September they opened The Little Concert House, an intimate dance theatre and studio, where dance events and classes will be held. First speaker was JOHN MARTIN, *New York Times* dance

(*Continued on page* 28)

"MOTHER"

by

DOROTHY NORMAN CROPPER

EVERYONE from Lord Sampson to Al Jolson has extolled "Mother." The second Sunday of May is set aside in her honor. The most hardened criminal, we are told, occasionally becomes sentimental thinking back to her and the early days. Irrespective of personal feelings, this shows in some small way what a very important symbol even the name has become. We lose perspective, however, when anything is too close to us, and that principle applies to persons as well as things.

Since the inception of the theatre, stage-mothers have been one of the biggest problems for everyone from the producer to the smallest bit actor. The situation does not improve with time except in one way: it is no longer a *necessary* badge of respectability for a young actress or dancer to have her mother, either real or "professional", in tow. The actual position of mother is of the greatest importance to her children; and of those remarkable women who fill their station in life to perfection, I ask forbearance if they should happen to come upon this article, for it deals with mothers who interfere through a misguided sense of cooperation.

The dance profession has today some splendid talent in young teachers that is being choked at the source by their mothers. Every dance gathering, whether recital, organization meeting, normal school or convention, presents ample evidence. Possibly the problem is started by a righteous and entirely unselfish desire on the part of the mother to keep her son or her daughter. Possibly, on the other hand, it may be instigated by the chances of increased income through the child's earning capacity, an opportunity to be brought into the limelight or, as has been known, just a plain penchant for running things.

At a recital not long ago I saw a young teacher with her mother. You know how one invariably says, "How are you?" to a friend; it's a form of greeting, not a question as such. I used the deadly phrase. Mother immediately responded that Mary Ann was in a terrible state; she looked just awful; some competitor had been making mean remarks about her and she was so sensitive she was simply unstrung and so on. Five separate questions to the daughter were answered by Mother. Daughter merely smiled and accepted the situation; why, she couldn't get a word in edgewise!

Briefly, mother told all about "our" pupils, "our" recital, what "we" would do, and, no, "we" don't expect to go to the convention this year. I regretted heartily my desire to be friendly when a simple "How are you?" drew all this from someone I had not asked and in whom I was not in the least interested.

This girl is now doing good work, though for years it was a problem as to whether or not she would ever learn to keep time! If she were let alone she might go far, but at the moment she has no mental freedom whatever and a teacher *should* have it.

About two weeks ago I met two pupils of this teacher who advised me that the mean remarks that had upset her were made by *their* former teacher. This was interesting! They had been solicited by 'phone with full knowledge that they studied in another school, as they had taken part in recitals of that school for three seasons.

"I don't blame her," said one, "Her mother made her do it. She told us so."

Of course I asked why they left their teacher and went to the other. It seems they were still studying with their own teacher and went to Mary Ann too because she took them for nothing, hoping in this way to get their friends to join them. None of this is like Mary Ann; it's an outside influence that she hasn't nerve to stop because it's "Mother".

There was a case some time ago of a certain teacher being invited to teach for a dance organization. The invitation was, naturally enough, addressed to the teacher but it was answered by the mother and not in the capacity of secretary either! She said "they" would love to accept and she would be only too glad to teach too, for which there would be no extra charge except her expenses. Her offer was not accepted in the spirit in which it was given! Her daughter received another letter asking for her services only and her her mother refused to let her go. It was not a question of tender years, either, as the daughter has voted several times.

If only mothers could keep interested without interfering! But the dividing line becomes faint and finally obliterated in most cases. In normal school work I have come in contact with the most delightful mothers: those who attend to the business end and adhere to it, who are there when they are needed, who act as guide, philosopher and friend, and actually keep out of school affairs. There is always present, however, the interfering type who insist that their child is not getting as much attention as someone else; those whose daughter danced the so-and-so for the Kiwanis Club and had columns of write-ups and photographs in the local papers (they always come armed and button-hole every available person and tell how marvelous she is!); those who insist they don't say so because she is theirs but really she *is* a genius, makes up all her own steps and even as child created her own dances every time they played the victrola or turned on the radio! Haven't you heard that in your own school a dozen times?

I hear so many mothers refer to jealousy on the part of other teachers when their son's or daughter's recital is criticised for some perfectly obvious reason—obvious to everyone but the mother. For several years I have carefully avoided attending a certain recital because I knew I'd be asked what I thought of it. If the daughter were to ask me I'd be glad to give her an honest opinion, but I will not discuss it with a mother who cannot accept criticism because of her ridiculous idea that older teachers are jealous of her daughter. It's no sin to make a mistake; the only sin is in not profiting by it. I do not appreciate an adult mind that is content to call a recital, or anything else, a success merely because of a lack of ability to accept criticism.

TEACHER AND PARENT—THEIR PROBLEMS

by LUCY BANKS MOWER

A FIRM technical foundation and an appreciation of what the dance should be is a teacher's first obligation to her pupils. Those pupils who have been taught such fundamentals may pursue any type or method of dancing with the greatest of ease. But those who boast of "taking all kinds of dancing," skipping lightly over the important fundamentals, are confused in their approach to the dance and will never attain more than mediocrity, if that much.

I have heard a teacher say: "Yes, I teach everything—anything they want and when I get enough money I'm going to chuck the whole thing."

It is shocking to realize that such situations prevail, but they do. It is also surprising to know that the greatest portion of this fault can be traced to parents—because of their lack of information concerning the dance.

A mother who demands that her young daughter, age five, dance upon her toes, should be told the evils of such malpractice instead of catered to, to the detriment of her own child.

Another fond parent,—gazing spellbound at little Minnie bravely draped in pink cheese cloth, interspersing a little ballet with a little of this and that and the other, ending with the grand gesture of a cartwheel,—should be told the truth about little Minnie. But alas, the teacher only smiles and the mother thinks, "How much I am getting for my money!"

Another great disadvantage to the teacher, the parent and the child is the use in recital of students who have not had sufficient training to be imposed upon the poor public simply to please fond parents. The public, however, soon forgets. But the child is apt either to develop an inferiority complex because of her lack of ability, or, worse still, develop an undue sense of self-importance.

The least a teacher can do is to inform parents of these evils; in the long run their efforts will be well rewarded. In some cases, however, the teacher will lose students. This is a test of sincerity and integrity and should have no effect upon the teacher who knows she is right. It is also trying and difficult for a teacher to turn away pupils simply because the parent demands something that the teacher knows (or should know) is only makeshift dancing. But the teacher who listens to such temptation is not worthy of the trust bestowed upon her.

If a parent comes to you and you glean from her conversation that all she really wants is just a quick way to display daughter's charms, you should try to convince her that to become a real dancer takes patience and time. Or, if she shows no interest in the real thing, then suggest something simple and quick to learn. But do not take her child and give her a conglomeration of movements that mean nothing.

If you are one of the teachers who believe that certain types of dancing are not important to the development of dancing as an art, do have the courage and integrity to stand firm on these truths. Or if you find that the demand is greater for these types of dancing, then make a study of them so you can teach them perfectly. But unless the gods have endowed you with some special gift from heaven, you cannot teach everything and anything well.

Your reward for such integrity?

An institution built on rock foundation which will take longer to build, but still longer to tear down.

BUCK DANCE FOR TWO

by

GEORGE MITZI

Music: This dance requires 2 32-bar choruses of fast fox trot (4/4). Entire dance 64 bars.

Mr. Mitzi's terminology differs somewhat from the standard employed by the D. M. of A., the C. A. D. M. and many others. Definitions of important terms are therefore given herewith.

Step: Always in place, unless otherwise stated.

Chug: Raise heel, slide foot fwd. and drop heel.

Snag: Raise toe and brush ft. back, striking ball of ft. on floor. This is practically the same as *back brush* except that ft. is on floor to start.

Brush: A swinging movement, either fwd. or bkwd., hitting floor with ball of ft.

Pickup: Brush fwd. and brush back across in front of other ft.

Fwd. Double: Brush fwd. and step.

Back Double: Done 2 ways: brush back and step, or snag and step.

Triple: Brush fwd., brush back and step.

Toeback: Raise ft. in back and strike floor with point of toe.

Standard R break: Pickup R 4 &
Hop L 1
Triple R in back & a 2
Triple L & 3 &
Pickup R 4 &
Hop L 1
Fwd. double R & 2
Step L &
Step R 3
Reverse all of this for L break.

1. *Boston Time Step*

Triple R 4 & 1
Triple L & 2 &
Step R to R 3
Step L up to R &
Step R to R 4
Hop R 1
Step L in back of R 2
Triple R & 3 &
Triple L 4 & 1
Triple R & 2 &
Step L to L 3
Step R up to L &
Step L to L 4
Hop L 1
Step R in back of L 2
Triple L & 3 &
Triple R 4 & 1
Triple L & 2 &
Step R to R 3
Step L up to R &
Step R to R 4
Hop R 1
Step L in back of R 2
Triple R & 3 &
Break: standard break on L ft.

2.

Pickup R & 4
Hit heels together in air &
Drop onto R a
Step L 1
Pickup R & 2
Hit heels in air &
Drop onto R a
Step L 3
Step R &
Step L 4
Pickup R & 1
Hit heels in air &
Drop onto R a
Step L 2
Step R &
Step L 3

Make a full turn toward L on this step. Repeat this step twice, making 3 times in all. Break: standard R.

3.

Jump onto L 4
Pickup R & a
Hop L 1
Pickup R across & 2
Hop L &
Step R across front of L 3
Hop R 4
Pickup L & a
Hop R 1
Pickup L across & 2
Hop R &
Step L across front of R 3
Hop L 4
Pickup R & a
Hop L 1
Pickup R across & 2
Hop L &
Step R across front of L 3
Hop R 4
Pickup L & a
Hop R 1
Pickup L across & 2
Hop R &
Step L across front of R 3
Hop L 4
Pickup R & a
Hop L 1
Pickup R across & 2
Hop L &
Step R across front of L 3
Hop R 4
Pickup L across & 1
Hop R &
Step L across in front of R 2
Hop L 3
Break
Pickup R 4 &
Hop L 1
Step R in back 2
Fwd. double L & 3
Step R &
Pickup L 4 &
Hop R 1
Jump onto L 2
Pickup R & a
Hop L 3

4.

Pickup R & 4
Hop L &
Step R across front of L 1
Step L into place beside R &
Back double R 2 &
Step L across front of R 3
Step R into place beside L &
Back double L 4 &
Step R across in front of L 1
Step L into place beside R &
Back double R 2 &
Step L across in front of R 3
Step R into place beside L &
Back double L 4 &
Step R across in front of L 1
Step L into place beside R &
Back double R 2 &
Step L across front of R 3
Step R into place beside L &
Back double L 4 &
Step R across front of L 1
Step L into place beside R &
Back double R 2 &
Step L 3

Break: standard R break. Turn to face R stage on break.

Note: Step 4 is done with a decided twist to each side. It is called a Corkscrew Step.

5.

Do all of Step 5 facing toward R stage.
Clap hands 4
Jump onto both feet, landing ing flat, feet apart 1
Back double L 2 &
Back double R a 3
Jump fwd. onto both feet 4
Back double L 1 &
Back double R a 2
Jump fwd. onto L 3
Standard R break
Triple L fwd., ending in front of R & 4 &
Drop L heel 1
Triple R fwd. & 2 &
Drop R heel 3
Triple L fwd. & 4 &
Drop L heel 1
Triple R fwd. & 2 &
Drop R heel 3
Break
Triple L 4 & 1
Step R &
Brush L ft. fwd. 2
Hop R &
Step L fwd. 3
Step R up to L &
Step L fwd. 4
Brush R fwd. &
Hop L 1
Step R fwd. &
Brush L fwd. 2
Hop R &
Step L fwd., face front 3

6.

Pickup R in back 4 &
Drop onto R 1
Pickup L in back 2 &
Drop onto L 3
Pickup R in back 4 &
Drop onto R 1
Pickup L in back 2 &
Drop onto L 3
Pickup R in back 4 &
Drop onto R 1
Pickup L in back 2 &
Drop onto L 3
Pickup R in back & a
Drop onto R 4
Pickup L in back 1 &
Drop onto L 2
Pickup R in back & a
Drop onto R 3
Pickup L in back 4 &
Drop onto L 1
Pickup R in back 2 &
Drop onto R 3
Pickup L in back 4 &
Drop onto L 1
Pickup R in back & a
Drop onto R 2
Pickup L in back & a
Drop onto L 3
Break: standard R.

7.

Slide L across in front of R, ending with a chug 1
Fwd. double R & 2
Snag L &
Chug R 3
Triple R in back & a 4
Slide R across in front of L, ending with a chug 1
Fwd. double L & 2
Snag R &
Chug L 3
Triple R in back & a 4
Slide L across in front of R, ending with a chug 1
Fwd. double R & 2
Snag L &
Chug R 3
Triple L in back & a 4
Slide R across in front of L, ending with a chug 1
Fwd. double L & 2
Snag R &
Chug L 3
Triple R in back & a 4
Snag L &
Hop R 1
Step L back &
Snag R 2
Hop L &
Step R back 3
Break: standard L.

Note: This step is done facing R stage and travelling bkwd.

8.

Hop L 4
Pickup R & a
Hop L 1
Pickup R in back & a
Drop onto R 2
Toeback L &
Hop R 3
Toeback L &
Hop R 4
Pickup L & a
Hop R 1
Pickup L in back & a
Drop onto L 2
Toeback R &
Hop L 3
Toeback R &
Hop L 4
Triple onto R, raise L in back & a 1
Toeback L, reach way back 2
Jump onto L 3
Toeback R, reach way back 4
Jump onto R 1
Toeback L, reach way back &
Hold 2
Jump onto L &
Toeback R, way back 3
Hold 4
Face stage R and travel fwd. for next 7 cts.
Fwd. double R & 1
Drop R heel 2
Fwd. double L & 3
Drop L heel 4
Run toward R stage
Jump onto R 1
Jump onto L 2
Jump onto R 3
Brush L fwd. &
Hold 4
Break
Hop R &
Step L in back of R 1
Step R to R 2
Pickup L & 3
Hop R &
Toeback 4
Step to L on L 1
Raise R off floor and turn to L 1 full turn on L 2
Step R in place facing front 3

THE BALLROOM OBSERVER

A Forum of the Social Dance Conducted by THOMAS E. PARSON

New Dances

NOW that the season of normal schools and conventions is past history, and the ballroom teacher is back in the studio with a mind chock full of new ideas and material for the coming year, it is well to glance backward for a moment and take stock of just what has transpired from the ballroom angle.

First of all we have the *Piccolino,* a contribution of the moving picture industry, another of those Fred Astaire-Ginger Rogers numbers which we have come to expect at certain intervals throughout the year. It was presented and well received, if reports can be judged, at both the big conventions. Column after column of publicity was granted the *Piccolino* in Chicago. To this I can personally attest. To quote one particular RKO press agent, that concern set out to make the lesson rooms of the nation's ballroom teachers "piccolousy" with potential adherents of the Astaire-Rogers technique. And right on top of all that comes the rumor that it is the *Cheek to Cheek* number in *Top Hat,* and not the *Piccolino,* which is winning its way into the fancy of the dance public. In the face of this, what, if anything, is the poor ballroom teacher to do?

Running a close second to the *Piccolino*—in Chicago, that is—was one press agent's idea of a good bit of publicity for the dance profession. There we were told by the Chicago *American* that the *Veolanda* would be the season's real dance hit. In fact, this same newspaper vouched for the assured popularity of the *Veolanda* before it was ever shown in public, much less to a group of recognized dance authorities.

Far be it from this observer to cast aspersions upon the ability of Veloz and Yolanda for, after viewing them in person at the Palmer House, I say without hesitancy that they are the best performers in their respective line I have ever seen. To say they are marvelous would be putting it very mildly. But I really do believe that Veloz and Yolanda stepped a trifle out of bounds when they were persuaded—which is what I want to think—to be parties to such a hoax upon the boys and girls who will no doubt try to emulate them. I believe Veloz and Yolanda are capable of introducing a ballroom dance within the bounds of possibility, which their admirers can imitate without, to use the expression of one particular old-time ballroom teacher, "being ordered off the floor."

The *Veolanda,* in the opinion of many seasoned ballroom teachers, is *not* a ballroom dance, and it seems a pity that this splendid young team should put forth their effort and lend their name to an idea such as this, when a word of advice from recognized and capable authorities would have set them on the right track. Maybe the *Veolanda* will be modified to such an extent that it will be danceable. I hope so for their sake. It just doesn't seem right that so much newspaper space and time and effort on the part of all concerned should be wasted.

But it pays to advertise, and teachers are going to have calls to teach the *Veolanda.* But after it has been taught, then what? Chalk up another victory for the press agent, a person who sees, thinks and talks in headlines; and whose work is considered finished when that headline appears in print, regardless of the after effect upon the ballroom teacher.

I have always maintained that at least seventy-five per cent of the publicity afforded the ballroom profession is not fundamentally constructive. There are too many crosscurrents at play which leave the public in a quandary as to what it's all about. For at least five years, to my knowledge, stories to the effect that "smooth dancing, minus all the hops and skips and jumps so popular in the post-war days, would be the reigning vogue this season." Year after year this statement has been made to the press, and year after year our young people persist in the *Shag,* the *Lindy,* this hop and that hop. And now, bless your soul (and mine too, if you please), out of the West comes the story that this will be a season of no wallflowers, due to a dance introduced in which no less than three people may participate. I wonder if this can be a reincarnation of the dance introduced on the roof of the Commodore Hotel in New York way back in 1930? I'm going to learn this new dance, for heretofore I've had trouble explaining just why one side of my face (the right side) is always crimson shaded after a dance. It doesn't seem natural that a man should blush on one side of his face and not on both sides. But give a man two gals to dance with and this problem will be solved, provided both use the same shade of rouge.

Yes, the ballroom teacher has a wealth of material and ideas with which to start the new season, but the teacher is smart who will not be in the same predicament as his public, wondering what, with so many new dance hits, styles, etc., he should offer his clientele.

Outside Influences

In a recent column I gave my impression as to why the business of teaching ballroom dancing was not what it should be. In addition to those enumerated, I have had several communications from teachers in this country and abroad, setting forth their personal opinions on the subject.

One in particular may not please many in and on the outer fringe of this particular branch of the profession, but this same question arose at a meeting of ballroom teachers in Chicago and it was surprising how many voiced nearly exactly the same sentiment. This letter, which will speak for itself, is from Edward Fish, a ballroom teacher in Omaha, Neb., and in part is as follows:

"In regard to unethical advertising and for teachers waiting for the depression to end, I find that the same condition exists here in Omaha that you speak of in THE AMERICAN DANCER. The main trouble here is that the legitimate teachers of tap, toe, ballet, etc., have no interest whatever in ballroom dancing as far as its study is concerned, and do not wish to teach it and apparently do not wish anyone else to teach this branch of dancing, and they are the ones who, by word of mouth spread the propaganda that one can become a ballroom dancer in "four easy lessons." These people certainly make it tough for a teacher whose only interest is in ballroom dancing and who has a sincere desire to make better ballroom dancers of the general public.

"Recently I made an open challenge to any of this particular group and defied them to train any pupil in four or forty lessons, and make that pupil able to follow me or any other dancer perfectly in free style dancing. To date the challenge has not been accepted.

"I have often considered hanging out a sign to the effect that any one can learn ballet, tap or toe in ten easy lessons. That, I suppose, would be highly unethical, according to the other's viewpoint, but what is a poor ballroom teacher to do?"

That question was answered by those attending the aforementioned meeting. It seemed to be the consensus of opinion that ballroom dancing, fundamentally, had very little in common with ballet technique, and that its study was a thing entirely separate from other forms of dancing. It has long been said by many that ballroom dancing is technically based on the ballet. Now the question arises as to what part of ballet technique is used to harmonize, or coordinate the movements of two bodies, which will result in the complete relaxation of one body to another's movements in close contact. In the opinion of many, ballroom dancing is the only form of dancing which requires this utter and complete blending together which makes possible a spontaneous and unconscious gesture on the part of the person being led. The ballet master will probably assert that all dancing should be of a spontaneous movement. True, but the ballroom dancer does not execute his movements with that rehearsed spontaneity so necessary in completing a set routine of ballet or tap. It is this unrehearsed spontaneity, or ad libbing in unison, that tends to make ballroom dancing itself technically different from the other types.

Ballroom teachers should realize that theirs is a specialized study, and not go on as before laboring under the misapprehension that all dancing is patterned after the one basic principle.

I like the way in which Alec Mackenzie of New York City expresses himself on this subject, too. Says Mr. Mackenzie:

"Men are greatly responsible for the prevailing absence of real good dancing in our ballrooms. Unfortunately, the man has to construct and direct his and his partner's movements, and his unwillingness to take dancing seriously naturally works a hardship on the woman who has, as a rule, a much more natural aptitude for dancing than the man.

"I venture to say that no one would dream of partnering at bridge, unless he is to some extent conversant with the rudiments of the game and, if pressed to play, there is invariably an apologetic explanation. Not so in the ballroom, where any possible anguish the partners may inflict upon each other through lack of efficiency or knowledge of the subject is usually met with a "thanks for the wonderful dance" at the end. The demands made by Madame Etiquette are largely responsible for a lack of business in the ballroom profession."

Right you are, Mr. Mackenzie! If a friend of mine looked run down, and in ill health, I would have no compunctions against recommending my favorite doctor, but it would be most impolite to suggest a visit to a dancing school should my friend's dancing not be all it should be!

Competitions

From across the Atlantic Mrs. Frances Drake Law, an English teacher, writes to say:

"I think that if you Americans had competitions as we do in England your teachers would reap the benefit and would cease blaming the depression. All through the summer keen competition dancers take lessons here and the teachers are almost as busy as in the winter months."

Well, we do have competitions here in America, but seldom if ever do the ballroom teachers have a thing to say or do about them. Not long ago one of the large daily newspapers in New York City conducted a competition which proved beyond a reasonable doubt that the American dancer is interested in better ballroom dancing. Preliminaries were held in the various ballrooms throughout the five boroughs, and plans were made to hold the finals in Central Park Mall.

On that night such a tremendous crowd turned out that it was found impossible to accomodate the throng. Later the finals were held in Madison Square Garden, and even the price of admission did not keep the crowds back. Reports have it that more than twenty-five thousand were turned away. It may have been that those promoting the affair realized the cash possibilities when it was suddenly decided to stage the finals indoors where an admission could be charged. Be that as it may, it was a wonderful thing for ballroom dancing in general, proving that there are possibilities for an authentic competition, staged and conducted not for personal gain or promotion, but by and for the profession as a whole, as it done annually in England.

That this New York newspaper competition was not originally intended to benefit the ballroom profession was evidenced by the fact that on a long list of judges selected for the affair, there were only two professional teachers of dancing. In fact, when I asked the promoter of this competition to include, out of courtesy to the organized profession, more teachers known to the profession as ballroom men and women, I was politely informed that they, the promoters, believed that a couple chosen by a Jack Dempsey or a Fred Astaire would hold more with the public than even the president of a national organization.

Another interesting thing noted was that on this list of judges not a single one was affiliated with any dance organization.

Terminology

With the ballroom teacher's interest in his own affairs stirred up to slightly more than normal, it is only natural that some discussion of the effect of standardization of teaching technique should be heard. Readers will recall the publication in THE AMERICAN DANCER of the findings of two committees, both of which held many long and laborious sessions to determine what, if any, definitions could be used to describe the various movements in ballroom dancing.

In answer to the requests of many with a desire to study the various angles covered by these committees, the combined list of definitions worked out by the former Open Conference Committee on Ballroom Dancing (1929-30) and the American Dancer Institute Committee on Ballroom Dancing (1934) is herewith presented again. It is hoped that every ballroom teacher will study these findings carefully, make note of any changes he thinks necessary and forward his opinion to this department immediately. The suggestions that follow are the result of considerable study on the part of both committees, yet they are made purely as recommendations and not as iron-clad rules which cannot be changed.

Technique

To dance and look well while dancing, practice these simple requirements: The Start—The feet should be close together and as nearly parallel as possible. The man stands close to and slightly to his partner's right, each looking over the other's right shoulder, with shoulders parallel, but his right hand between her left shoulder-blade and waistline, with elbow well raised, her left arm touching his right arm and following its line. Shoulders must not be raised.

The man's left hand holds his partner's right hand, which rests easily and without pressure in his; and they are held up to the side just below the level of the shoulders, with arms slightly bent.

A dance step: Any movement in which the foot is raised, lowered and moved in any direction; which ends in a complete transfer of weight; in which the movement of the body and the foot is in balanced coordination with the music.

The dancing walk-step is a complete change of weight from one foot to the other, the feet pasing each other in straight alignment. That is to say, if a forward step is taken, it should be straight forward; if backward, straight backward and in a perfectly straaight line with one foot almost brushing the other in passing. Do not spread the feet apart in walking forward and backward dance steps. If a step is taken to the side, it is straight to the side. There are no intermediate positions in ballroom dancing.

The legs move or swing as a pendulum primarily from the hips with as little knee action as possible. The step is taken naturally and without conspicuous effort and finished finally with the entire foot firmly on the floor with the weight of the body over that foot.

Keep the feet as close to the floor as possible without sliding them.

Inasmuch as the Committee feels that *any* step is covered by the description of a dance step we recommend the elimination of the term "half-step," as it only makes for confusion.

Steps and Movements

Open step: any step ending with the feet apart.

Whole step: from an open position to another open position.

Half step: from any closed to any open position or vice versa. In actual practice this term is seldom, if ever, referred to.

The Ballroom Observer

Is a department devoted exclusively to the interests of teachers of the social dance, and ballroom dancers. Conducted by Thomas E. Parson, New York ballroom commentator over Station WOR, this space is open to all those who have something beneficial to say. It is a forum of news and opinion. Letters are welcomed.

Point: a swing of the leg from the hip to any open position, keeping the toe close to the floor and finishing with the toe touching the floor, without change of weight.

Cross step: any step in which one foot crosses the other. It may end in an open or closed position.

Slide: to slide the feet from one position to another.

It should perhaps be explained that in defining the term *close* as a bringing of the feet together *without* change of weight, it was necessary to clear up in this way a point which has always been confusing both to teachers and laymen. Hitherto, to *close* has meant to bring the feet together *with* or *without* changing weight. This has made for carelessness in the execution of instructions on a dance floor. Therefore the Committee felt it wise to suggest two distinct terms: one for the closing of the feet with change of weight, and another for the closing of the feet without change of weight. Thus, the movements of bringing the feet together and then changing the weight would be defined: *close, change.*

Draw: a pulling motion of the free foot from any open to a close or change position.

Spring: raising and lowering the weight on one foot.

Hop: same as *spring,* except that the weight is taken completely off the floor. (Not in general use.)

Combination: two or more simple movements as previously described.

Transfer (the last of the simple movements): a change of weight from one foot to the other, either in open or closed position.

Balance: an open position of the feet, with or without a preparatory movement, with two or more rocking or transfer movements, usually taken forward and backward.

Compounds: combinations of movements, steps or units, which, in the opinion of the Committee, should be classified as follows:

a. Movements: two or more coordinated time actions in the making of any dance fundamentals; *i. e.,* step, step-point, step-close. Exception: change step.

Rock: a forward and backward movement involving two or more changes of weight. Often called "balance."

Habanera: a forward and backward movement involving three changes of weight.

(Note: Owing to the similarity of the three terms, "rock," "balance" and "habanera," the Committee recommends the above definitions.)

Hold: any step where the weight of the body is maintained on one foot while timing the movement of the free foot to any desired position.

Turns:

Direct: body power precedes transfer of weight. For example,: in making a forward left turn, body and left foot move forward and outward on first step.

Indirect: body power follows transfer of weight. For example, in making a forward left turn, body and left foot move straight forward. After transfer of weight, apply power to make turn on ball of left foot as desired.

Pivot: a direct turn on a given point, with the free foot off the floor. Example: step forward on right foot, turn body to right, leaving left foot clear of the floor. The left foot should be brought close to the right foot before another transfer of weight.

A. *Spin*: a series of pivots in any direction.

Waltz form: consisting of three movements. The first is either a forward or backward step. The second must be in open position forward, or backward, or to the side. The third is a closing of the free foot with a transfer.

Two-steps consists of three movements. The first is a forward, backward or side step. The second is a close with a transfer. The third is a forward, backward or side step.

Line of direction: the path of movement around a dance floor counter-clockwise: the man's right side is to the wall when he is facing line of direction, while his partner has her left side to the wall. All definitions suggested by the Committee assume that the man faces forward on the line of direction at the beginning of the definitions, but the starting of primary combinations may be interchanged according to which way other than forward the dancer faces on the line of direction.

Three Modern Waltz Forms

1. Three steps, one to each beat of the measure.

A. *Forward and backward waltz.*

For the forward waltz movement, step on L ft. straight fwd. on first beat of measure with a natural step accented, swinging leg from hip with a minimum knee action. The second step, on second beat of the measure: R ft. passes through into an open position on alignment. The third step, on the third beat of the measure: is a close of L ft. to R ft., ending in a transfer. On the second measure repeat the above form commencing with R ft.

The backward waltz is exactly the same as the forward waltz in structure, the first step being straight backward on the first beat of the measure, and may start with either R or L ft.

(*Continued on page* 32)

Louis H. Chalif, Director

CHALIF 30th A

GREATEST V

DANCE DESCRIPTIONS

regularly $3.00 each-

BABY DANCES

Sea Shells. sg 1.
Autumn Leaves. sg 1.
Summer Wind. w scarf, sg 1.
Dream Bubbles. w balloons, sg 1.
Wood Sprites. Skipping, sg 1.
The Fairy Boat. sg 1.
Starlight. sg 1.
Morning Sunshine. sg 1.
The Lark's Song. sg 1.
Spring Flowers. sg 1.
The Breeze. sg 1.
Wood Fairies. Joyous, sg 1-2.
Flying Leaves. g 1.
Waves. g 1-2.
Cherubs. dg 1-2.
Rhythm and Rhyme. sg 1.
Wings. sg 1.
Happy Birthday. s 1.
Roses, Roses, Everywhere. sg 1.
Little Jingles. s 1.
May I Know You? g 1.
Raz, Dva, Tre. Singing and dancing.
First Footsteps. sg 1.
Apple-Blossoms. sg 1.
Old Fashioned Girl. sg 1-2. Expressive.
Rainbow Doll. sg 1. Effective.
Diddledee, Diddledee. sg 1.
Heel and Toe. sg 1-2.
Twinkle, Twinkle, Dancing Star. sg 1.
Flower Babies. sg 1. Charm.
Lady Crinolin. sg 1-2, w handkerchief.
Chiffonette. sg 1-2 w scarf. Teachable.
Lady Tulip. sg 1-2. Likable.
Bouncing Betty. sg 1-2 w parasol.
Daffy-Down-Dilly. sg 1-2. Cute steps.
Little Miss Mischief. sg 1-2. Adorable.
Little Miss Dainty. sg 1-2. Delicate.
La Petite Demoiselle. sg 1-2. Dainty.
Little Princess Anne. sg 1-2.
Primroses. d 1-2, w p.
A Lay of Old Time. d 1-2.
Doll's Lullaby. sg 1, w p.
Clap, Clap, Clap. sg 1.
The Fledgeling. sg 1. Adorable.
White Butterflies. sg 1. Fluttery.
Baby Bunting. sg 1, for m or f.
Peek-a-boo. sg 1.
Little Snowflakes. sg 1.
Candy Doll. sg 1.
Sandpipers. sg 1.
Sleepy Head. sg 1.
Rainbow Butterflies. sg 1.
A Day in May. sg 1-2 w p.
Elves. sg 1-2. Lively.
Saturday Night. s 1-2, w kitten. Comedy.
Alice Blue. sg 1-2, w p.
Marionnette. sg 1-2.
Water Babies. sg 1-2.
The Moon. sg 1-2, w p. Poetic.
A True Tale. sg 1.
The Cavalry Man. s 1-2. Comedy.
Peter Rabbit. s 1-2. Cute.
Peter Rabbit's Sister. s 1-2.
Elfin Horn. sg 1-2.
The Bird's Nest. g 1-2.
La Petite Russe. sg 1-2.
La Petite Ukrainienne. sg 1-2.
Bahbie. d 1-2, w p, for 2 little girls.
Hurdy Gurdy a la Russe. d 1-2.
Norwegian Doll. sg 1. Quaint.
Spanish Ditty. sg 1-2.
Little Lady of Spain. sg 1-2, w t.
Holland Belle. sg 1-2. Charming.
La Petite Pologne. sg 1. Teachable.
Tyrolean Doll. sg 1.
Swedish Doll. sg 1. Qaint.
Sicilean Doll. sg 1-2, w t.
Japanese Doll. sg 1-2. Delicate.
Foo Chow Doll. (Chinese.) sg 1-2. Quaint.
Juliska. sg 1, w t
Varia. sg 1-2.
Ship Ahoy. s 2.
Three Dolls. g of 3, 1-2.

TOE DANCES

Vignette. sg 1.
Pussy Willow. sg 1. Adorable.
La Mort de Papillon. sg 1.
April Showers. s 1, w parasol.
Flora. sg 1, w wreath.
Fairy Hunting Horn. sg 1, w horn.
The Fairy Archer. sg 1, w golden bow.
Christmas Fairies. sg 1, w wand.
Bergerette. sq 1-2.
Infanta Margarita. sg 1-2. Sweet.
Pink and White. sg 2. Graceful.
Harlequinette. sg 2.
Polkette. sg 2. Attractive.
The Drummer Maid. sg 2, w toy drum.
The Golden Firefly. sg 2. Flitting.
Lace Winged Butterfly. sg 2. Easy.
The Naiad. sg 2. Floating.
Cupid's Bow. s 2, w bow and p.
Twinkle Toes. sg 2.
Spinning Top. s 2.
Tommy Tiptoe. sg 2. Mischievous.
Pamella. sg 2. Coquettish.
Fiametta. (Italian). sg 1 for toes 2-3 otherwise, w t.
Tatiana. (Russian). sg 1 for toes, 2-3 otherwise.
Zorka. (Hungarian). sg 1 in toe dancing, 2-3 otherwise.
Yo-Ya-Ling. (Chinese). sg 1-2 for toe dancing, 2-3 otherwise.
Persiana. (Oriental). sg 1-2 for toes, 2-3 otherwise.
Dance Sauvage. sg 1-2 for toes, 3 otherwise.
The Veiled Dancer. (Oriental). sg 2-3, w veil.
Polka Piquante. sg 2-3.
Valse Poetique. sg 2-3. Waltz.
Swanhilda. sg 3.
Flirtation. sg 3. Coquetting.
The Orange Scarf. sg 3.
The Rose Bush. sg 3.
The Silver Swan. s. 3. Floating.
Poupee Dansante. sg 3.
Moonbeam. s 3. Ethereal.
Valse Sentimentale. sg 3.
Gavotte a la Camargo. sg 3. Technical.
Joyzelle. sg. Technical.
Cap and Bells. sg 3. Charming.
Come Hither. sg 3-4, w fan.
Vivette. sg 3-4. Charming.
La Lorgnette, s 3-4. Saucy.
Valse Charmante. sg 3-4. Dreamy.
Arabesque Papillon. Technical.
Song of India. s 3-4. Lovely.
Frinette. sg 3-4. Sparkling.
Pompon Rouge. sg 3-4. Animation.
Minuet-Fantasy. s 3-4. Charm.
L'Hiver. (Winter.) s 3-4.
The Storm Bird. s 3-4.
Ziganka Aze. (Gipsy.) s 3-4, w. t.
Diavolina. s 3-4. Technical.
Shining Star. sg 4.
Butterfly Belle. s 3-4. Vigorous.
Bird of Paradise. 3-4. Bird-like.
The Fire Bird. s 4. Brilliant.
The Seagull. sg 3-4. Magnificent.
Esmeralda (Gipsy). s 4, w t. Technical.

GROUP TOE DANCES

Rain Drops. g of 5, 1.
The Snow-Shower. g 1.
Waltzing Dolls. g of 3, 1.
Playing Horse. 1, g's of 5.
Butterfly Badinage. dg 1-2.
Trinket and the Clown. d 2-3, w hoop. Playfull.
Fairy Dolls. d 2-3. Classical.
The Fairy Garland. g of 4, 2.
Reve du Ballet. g of 5, 2.
Snowflakes. g of 6, 1. Adorable.
Fairies at the Cradle. 1-2 w p.

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Les Sylphides. 2-3. For 11 dancers.
Snowflakes. 2-5. For 23 dancers.
Ballet d'Or. 31 dancers.
"Once Upon-a-Time." Fairly ballet.
A Russian Toy Shop. 2-3. In 2 acts.
The Quest of the Fire-Bird. 2-3, in 3 acts.

THE GIPSIES

Gipsy Joy. Spirited, sg 2.
Tziganka. Hungarian Gipsy, w t, sg 2.
Gipsy Rose. w t, sg 2-3.
Gipsies. s or g of 3, 2-3.
Gipsy Minstrel. w pant, s 2-3.
Russian Gipsy, w p and t, sg 2-3.
The Gipsy Camp. w t, sg 2-3.
The Andalusian Gipsy. t, sg3.
The Gipsy Beggar. w t, s 3.
A Gipsy of Cadiz. sg 3.
La Zingarella, w t, s 3.

HOLLAND

Dutch Dolls. w p, s 1-2.
The Dutch Twins. w p, d 1-2.
The Tulip Vendor. sg 1-2.
Holland Dance. sg 2.
The Villagers. Rollicking, d 2.
Dutch Treat. Comic, d 2.

HUNGARY

The Hussar. For m or f, military, sg 2.
Karasir. For m or f, polka, s 2-3. w p.

Chardashes:

Nagya. Simple, sg 2.
The Magyar. Favorite chardash, sg 2-3.
Brahm's 5th Hungarian Dance. sg 2-3.
Mirka. w p, s 2-3.
Lubka. Spirited, sg 3.
Marjanka. Feminine, s 3.
Zanetta. s 4.
Julka. s 4.
Coppelia Csardas. dg 2-3.
Fete Hongroise. For 12 cpls, 2-3.

JAPAN

Saibara. Fan dance, sg 1-2.
The Waterfall. sg 1-2.
The Japanese Parasol. sg 1-2.
Cho-Cho-San. Quaint. sg 2.
Chrysanthemums. s 2-3.
Cherry Blossoms. d 2.
Japanese Group Dance. g of 8 or 16, grade 1-2.

RUSSIA

Katinka. Playful, sg 2.
Plyasovaia. sg 2.
Tchastushki. Eccentric, sg 2.
Dunya. Jolly, sg 2.
Pliaska. Qui
Swadebnaia.
Ukrainsky.
sg 2-3.
Kasatchok.
Parasha. Un
Polovetzian
tar). sg 2-3
Ivanushka.
Boyarina. Li
The Belle of
The Bride's
Birulka. Co
The Red Sar
Natasha. w p
Russian Rhy
Donskoi Co
or f, sg 3-4
Seven Hand
Russian Fan
Lesginka (C
3 knives,
Komarinskai
Kazatchka.
Hopak. For
Otchi Tche
d 2.
Balalaika D
Cossack Do
3, 2-3.
Russian Cou
Russian Qua
8 couples.
A Russian
Russian Brid
Trepak. Fie
dg 2.
Kuzelka. Co

A Flower of
Habanera.
La Senorita
Spanish Bell
Cubanola (C
The Red Ma
La Linda. s
La Mancha.
La Feria. s

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or m or f,
g 2-3.
2-3.
nce (Tar-
2-3.
3.
d. sg 3.
3.
s 3.
3.
3-4.
nce. for m
s 3-4.
3-4.
. w 2 or
f, s 3-4.
3-4.
f, sg 3-4.
boys, g 2.
m and f,
s or g of
dg 2.
for g's of
for 8, 12
. 2.
and f,
t, sg 1-2.
g 2.
3.
2-3.

Spanish Fan Dance. w 2 fans, sg 3.
Pearl of Andalusia, sg 3.
La Paloma (Mexican). sg 3.
Bolero. Tschaikowsky, sg 3.
Spanish Rhapsody. sg 3-4.
La Malaguena. s 3-4.
Carmencita, sg 3-4.
La Creole. sg 3.
Jota Aragonesa. Peasant, for m and f or g, d 2.
Danza de la Montana. for m and f, dg 2.
The Peddlers Fair. (Jota style). g of 4, 2.

GREEK OR INTERPRETIVE DANCES

Morning. s 2-3, w garland.
Noon. s 3, w Greek flutes.
Night. s 3-4.
The Spirit of Spring. s 3. Joyous.
Spring Song. sg 3. Expressive.
Summer. s 2-3. An idyl.
Autumn. s 3.
Winter. s 3-4.
Wood Sprites. sg 1-2.
Light of Heart. sg 1-2. Joyous.
The Song of the Robin. sg 1-2.
To a Rose. sg 1-2. Attractive.
Summer Breeze. sg 1-2, w scarf.
A Little Sunbeam. sg 1-2.
Song of Summer. sg 1-2. Spiritual.
Water-Sprite. sg 1-2.
The First Flower of Spring. sg 2. Etherial.
Impromptu. sg 2. Exquisite.
The Golden Basket. sg 2. Graceful.
Valse Mignonne. sg 2. Graceful.
A Chaplet of Flowers. sg 2. Waltz.
Child's Song of Spring. sg 1-2. Spiritual.
Felicity. sg 2. Rhythmic.
Bagatelle. sg 1-2. Gentle.
Sunshine. sg 1-2.
Wood-Notes. sg 1-2.
Chloe. sg 2, w shepherd's crook.
Scherzetto. sg 2. Joyous.
Moment Joyeuse. sg 2, w t.
Arcadia. sg 2-3. Pastoral.
Golden Moments. sg 2-3.
Lily Nymph. sg 2-3.
Spring Joys. sg 2-3. Spritely.
Illusion. sg 2-3, w scarf. Pictorial.
Delight. sg 2-3. Capricious.
Golden Morn. sg 2-3.
Forest Ditty. sg 2-3, w Greek flutes. Lyric.
Mountain Nymph. sg 2-3. Maidenly.
Moment Lyrique. sg 2-3. Gay.
The Golden Bow. sg 2-3.
Dryad's Bacchanale. sg 2-3, some p w branch.
The Young Huntress. s 2-3, w p.
Silver Cloud. s 2-3. Spectacular.
A Day in Arcady. s 2-3. Joyous.
Pastorella. s 2-3.
Capriccio. sg 2-3.
Joys of June. sg 2-3, w some p. Inspiring.
The Wreath. s 2-3.
A Lyric of Spring. s 2-3, w rose petals.
Flute Notes. sg 2-3, w Greek flutes.
Sea-Foam. sg 2-3. Dashing.

GREEK DUETS

The Rose Ring. d 1-2.
Nymphs' Delight. d 2, w ball.
Daphnis and Chloe. d 2.
Friendship. d 2.
In Early Spring. d 2-3, w p.
Pastorale. d 2-3. Likable.
Music Hath Charms. d 2-3 w p.
Romance. d 3.
Pyrrhic Dance. dg 2.

GREEK GROUPS

Sylvan Carnival. 1-2, for any no. of 2's. Lively.
Farewell. g 1-2 Rhythmic.
Waterlilies. sg 1-2.
Gloria in Excelsis. sg 1-2.
Berceuse. (Lullaby). sg 1-2.
Greek Maidens Playing Ball. 1-2, for any no. of 2's.
A Chain of Love. g of 3, 2. Joyous.
The Cloud. g of 5, 2, w scarf.
Balloons. 2, for any no. of 2's, w balloons.
Blossoming Boughs. 2. A circle dance w blossoms.
Trio Waltz. g of 3, 2.
The Golden Age. 2.
Sylvan Scene. 2.
Carol of Spring. 2, w garlands.
Forest Spirits. g of 12, 2.
The Chariot Race. Roman. 2.
The Roman Games. 2, for any no. of couples.
Wandering Winds. g. 2.
Sea Dreams. 2. For groups.
Triolet. g of 3, 2-3.
Cupid and the Graces. 2-3.
Nymphs and Satyrs. dg 2-3.
Silver Jubilee. Circle dance for any no. of 2's, 2-3, w branches.
Nymphs at Play. 2-3, for couples. Merry.

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The ABBREVIATIONS used below are: s, a solo dance; d, duet; g, group; sg, for solo or group; dg, for d or g; p, pantomime; t, tambourine; w, with.

The NUMERALS denote degrees of difficulty. 1, means easy enough for little children; 2, of a little difficulty; 3, rather difficult; 4, advanced; 5, like an average stage solo. 1-2, means between 1 and 2; and similarly with 2-3, etc.

Pompeian Flower Girls. 2-3, for groups.
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Diana's Hunting Party. 3, for any no. of 2's.

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Twilight Symphony. g of 6 2-3. Lyric.
The Elements in Tumult. g of 3, 2-3.
Clair de Lune. g of 5, 2.
Rondo Capriccioso. g of 6, 2-3.
The Hunt. g of 6, 3, w bows. Vigorous.
Marche Heroique. g of 6, 3.
Saturnalia. g of 6, 3. Bacchnale.
Harvest Festival. g of 22, 2-3.
The Danube. g of 26, 2-3.

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D. M. of A. Bulletin

AT THE DETROIT Convention this last August some new rules concerning the affiliation of clubs were adopted, and are now in force. They are as follows:

1. No candidate residing in or near the territory of an affiliated Club will be accepted to membership in the D. M. A. *direct* without the consent of the Club in that territory.

2. Provisional charters will be granted to local groups of dancing teachers having twenty members in good standing in their Club. Provisional charter to hold force for two years. If Club does not have the required quota of twenty-five members in that time the charter will be recalled.

3. It was voted to retain the Rhode Island Club No. 9 for another year inasmuch as it does not have the required quota of 25 members in good standing.

4. All Clubs now affiliated with the D. M. of A. shall be known as the Master Club of the territory they now cover; no other Club in that territory can affiliate without the consent of the Master Club.

5. Any member of an affiliated Club may have his or her membership transferred to another Club without the payment of the D. M. of A. initiation fee. Transfer subject to the approval of the Club accepting the transfer of membership.

Personals

The appointment of teaching ballroom dancing to the cadets at West Point, left vacant last spring by the death of Robert W. Vizay who had held the post for fifty years, has been filled by George H. Roberts and Esther Taulbee Roberts, of Tulsa, Oklahoma.

Congratulations to Raymond Franklin Elms on his marriage to Anitha Margaret Strawn, D. M. of A. member. They were married June 27 at North Cove, Wash.

In Memoriam: W. H. Newman of Danbury, Conn., who was a member of the D. M. of A. since 1902.

International Folk Dance Festival, by Catharine J. Goodreds

The performance of the International Folk Dance Festival held on the afternoon of July 19 in the open air Theatre at Regents' Park, London, was a most impressive and colorful affair and revealed some interesting dance values.

The program opened with a procession of dancers from the following countries represented at the Festival, each group preceded by its flagbearer: England, Austria, France, Hungary, Italy, Latvia, Netherlands, Norway, Rumania, Sweden, U. S. S. R. The countries then each presented a group of dances which represented the racial characteristics and national spirit, aided materially by the costumes and music. The costumes especially associated the dances to their native backgrounds and the manner and natural rhythms of the dancers strongly suggested the folk idea, that the dance grew out of the life of the people. Herein lay the greatest value and lessons of the dances: that dancing to be truly social and valuable should be a natural expression of the race or the individual. Aside from our so-called ballroom dancing, other dancing is too often designed for professional purposes instead of inquiring first if it is beneficial to the individual? does it make for better social and physical well-being?

The psychology of the Folk dance so ably revealed at the International Festival offers a study not easily to be forgotten.

DANCE EVENT CALENDAR

As much information is given here as is available each month at the time of going to press, such as exact dates, theatres, etc.

DATE	ARTIST	CITY	THEATRE
Sept. 28	American Ballet	White Plains, N. Y.	Westchester Co. Center
Oct. 1	Ballets Intime	Tampa, Fla.	Woman's Club
Oct. 5	Prince Modupe & Group	Los Angeles	Dance
Oct. 9-20	Monte Carlo Ballet	New York	Met. Opera
Oct. 10	Helen March	Los Angeles	Dance
Oct. 12	Humphrey-Weidman	New York	Wash. Irving H. S.
Oct. 15	Ballets Intime	Tarpon Spr., Fla.	Auditorium
Oct. 16	American Ballet	Bridgeport, Conn.	Central H. S.
Oct. 17	American Ballet	New Haven, Conn.	Shubert
Oct. 18	American Ballet	Allentown, Pa.	Lyric
Oct. 19	American Ballet	Princeton, N. J.	McCater
Oct. 21	American Ballet	Harrisburg, Pa.	Majestic
Oct. 22	American Ballet	Scranton, Pa.	Temple
Oct. 23	American Ballet	Ithaca, N. Y.	Strand
Oct. 24	American Ballet	Binghamton, N. Y.	Binghamton
Oct. 25	American Ballet	Syracuse	Lincoln Aud.
Oct. 26-28	American Ballet	Buffalo	Erlanger
Oct. 29-30	American Ballet	Cleveland	Music Hall
Nov. 1-2	American Ballet	Detroit	Masonic Temple
Nov. 2	Ted Shawn & Group	New York	Wash. Irving H. S.
Nov. 3	Esther Junger	New York	Guild
Nov. 4	American Ballet	Lansing, Mich.	Gladmer
Nov. 5	American Ballet	Fort Wayne, Ind.	Mizpah Aud.
Nov. 8-10	American Ballet	Chicago	Civic Aud.
	Martha Graham	New York	Guild
Nov. 12-13	American Ballet	St. Louis	Municipal Aud.
Nov. 12-14-15-16	Monte Carlo Ballet	Philadelphia	
Nov. 14	American Ballet	St. Joseph, Mo.	Crystal
Nov. 15	American Ballet	Lincoln, Neb.	Liberty
Nov. 15	Coppelia	St. Petersburg, Fla.	Casino
Nov. 16	American Ballet	Omaha, Neb.	Technical H. S.
Nov. 17	Martha Graham	New York	Guild
Nov. 18	American Ballet	Tulsa, Okla.	Convention Hall
Nov. 19	American Ballet	Dallas	St. Mathews Women's Aud.
Nov. 21	American Ballet	Waco, Tex.	Auditorium
Nov. 22	American Ballet	Austin, Tex.	Hogg Memorial Aud.
Nov. 23	American Ballet	San Antonio	
Nov. 24	Berte Ochsner	New York	Guild
Nov. 24-Dec. 1	Monte Carlo Ballet	Chicago	Auditorium
Nov. 25	American Ballet	El Paso, Tex.	Liberty Hall
Nov. 26	American Ballet	Phoenix, Ariz.	
Nov. 29-Dec. 5	American Ballet	Los Angeles	Philharmonic Aud.
Dec. 6	American Ballet	Pasadena, Cal.	
Dec. 7	Miriam Winslow & Group	New York	Wash. Irving H. S.
Dec. 7	American Ballet	Santa Barbara	
Dec. 9-11	American Ballet	San Francisco	War Memorial
Dec. 11	Martha Graham	Brooklyn	Academy of Music
Dec. 13-14	American Ballet	Portland, Ore.	Civic Aud.
Dec. 13-14-15	Monte Carlo Ballet	Cleveland	
Dec. 16-17	American Ballet	Seattle, Wash.	Moore
Dec. 18	American Ballet	Vancouver, B. C.	
Dec. 19	Ballets Castle	Tampa, Fla.	Auditorium
Dec. 20	American Ballet	Spokane, Wash.	
Dec. 26-27	American Ballet	St. Paul	Metropolitan
Dec. 27-28-29	Monte Carlo Ballet	St. Louis	
Dec. 28-29	American Ballet	Milwaukee	Milwaukee Aud.
Jan.	Trudi Schoop's Comic Ballet	Chicago	
Jan. 5	Martha Graham	New York	Y.M.H.A.
Jan. 11	Tamiris & Group	New York	Wash. Irving H. S.
Jan. 13	Monte Carlo Ballet	San Francisco	Opera House
Jan. 17	Martha Graham	Rollins College, Fla.	
Jan. 17	Trudi Schoop & Group	Cleveland	
Jan. 31	Trudi Schoop & Group	San Francisco	Opera House
Feb. 1	Carola Goya	New York	Wash. Irving H. S.
Feb. 2	Kurt Jooss Ballet	Chicago	
Feb. 9	Anna Sokolow	New York	Y.M.H.A.
Feb. 13	Caroline Chew	Albany, N. Y.	Inst. of Art
Feb. 15	Martha Graham & Group	New York	Wash. Irving H. S.
Feb. 21-22	Monte Carlo Ballet	Cincinnati	
March 1	Humphrey-Weidman	New York	Y.M.H.A.
March 8	Benjamin Zemach	New York	Y.M.H.A.
March 14	Jacques Cartier	New York	Wash. Irving H. S.
March 21	Martha Graham	Vancouver, B. C.	
March 23	Martha Graham	Seattle	
March 24	Martha Graham	Portland, Ore.	
March 25	Martha Graham		
March 27	Martha Graham		
March 29	Paul Haakon	New York	Y.M.H.A.
March 31	Martha Graham	Berkeley, Cal.	

STUDY IN GRADATION AND CONTRAST

by

DOROTHY S. LYNDALL

Music: *Kriegslied (War Song)*, by Hugo Reingold, Vol. 700. Op. 39, No. 17. 26 M., 4/4 time.

Position: C facing audience, arms straight down, hands lapped, fingers pointing down, feet together.

I

All movements in this figure very sharp and strong.

a. Small lunge on R ft. toward R F. (1); hold (2); close to starting position (3); hold (4). 1 M.

Arms: open with elbows straight 1/3 of distance to shoulder level (1); hold (2); close (3); hold (4).

b. Repeat *a,* increasing lunge and opening arms 2/3 of distance to shoulder level, closing ft. slightly crossed in back. 1 M.

c. Repeat *a,* increasing lunge still more, opening arms to shoulder level, closing ft. far across in back. Arms, instead of closing to starting position, swing across body to L in parallel lines slanting downwd. 1 M.

d. Turn to R, stopping on R ft. in crossed over in back position (1); step on L ft. turning (2); step in place on R ft. (3); hold (4). 1 M.

Arms: Straight down in front, hands lapped as in starting position (1); open to shoulder level (2); down in front as in starting position (3); hold (4).

e. Repeat *a, b, c, d,* toward L F. on L. 4 M. Total, 8 M.

II

a. Step fwd. on R ft. (1); hold (2-3-4). 1 M.

Arms: Softly fwd. about half-way to shoulder level, using all 4 cts.

b. Step bkwd. on L ft. (1); hold (2-3-4). 1 M.

Arms: Softly bkwd., using all 4 cts.

c. Step fwd. on R ft. (1); hold (2); step fwd. on L ft. (3); hold (4). Step fwd. on R ft. (1); hold (2); close L ft. to R ft. (3); hold (4). 2 M.

Arms: L arm lifts fwd. and up on (1-2-3-4) and (1-2) of 2nd M. R arm lifts and joins L arm overhead on (3) of 2nd M; hold (4).

d. Repeat *b.* 1 M.

e. Repeat *a,* except that arms move fwd. on (1-2) and return to side on (3-4). 1 M.

f. Repeat *c,* except that steps are bkwd., beginning with L ft. and with R arm lifting fwd. and up. 2 M.

Total, 8 M.

III

a. Repeat *a* and *b* of I, except that arms open from overhead position in same gradations downwd. toward shoulder level, and close overhead. 2 M.

b. Repeat *c* of I, except that arms open from overhead position downwd. to shoulder level, closing same as given in *c* of I. 1 M.

c. Repeat *d* of I, except that arms finish overhead with hands lapped, pointed upwd. 1 M.

d. Repeat *a, b, c,* toward L. F. on L. 4 M. Total, 8 M.

Finish

a. Hold (1-2); lunge fwd. on R ft. (3); lunge bkwd. on R ft. (4). 1 M.

Arms: Hold at sides (1); open to shoulder level (2); L arm fwd., R arm back (3); R arm fwd., L arm bk. (4).

b. Lunge on R ft. to R side (1); reverse lunge to L side (2); beat R leg high to R side (&); close (3); hold (4). 1 M.

Arms: Both arms across front to L (1); both arms across front to R (2); open to shoulder level (&); to sides (3); hold (4). 2 M.

THE CALL BOARD

THUMBS UP, the EDDIE DOWLING revue successful in New York last spring and summer, is touring with fair success. Outstanding dancer in the company is red-haired master tapper PAUL DRAPER.

Just as this issue comes out, Broadway has received *At Home Abroad,* starring comedienne BEATRICE LILLIE, and featuring dancers ELEANOR POWELL, PAUL HAAKON and NINA WHITNEY. The revue did sell-out business in Boston for two weeks prior to the Broadway opening.

It is rumored that Miss Powell is to be FRED ASTAIRE'S partner in his next big dance picture.

Broadway will see more musical shows this season than last, or at least bigger ones. BILLY ROSE'S *Jumbo, Jubilee* starring MARY BOLAND, a new version of the *Follies,* are only three of those announced. What will follow *The Great Waltz* in Mr. Rockefeller's Center Theatre is agitating various minds. Meanwhile *Anything Goes* remains the town's biggest hit.

The BERNARD BROTHERS *who, with the addition of* BERT MAXWELL, *are dancing smartly at Bouche's Villa Venice on the Fringe of Chicago. Seymour photo*

ALEX ROTHOV, comedy dancer, is back from a three-month tour of Soviet Russia as a guest of the government . . . CLOTILDE and ALEXANDRE SAKHAROFF, French dancers, hope to appear in New York after their current South American tour. . . . For the fourth consecutive season, CATHARINE A. BAMMAN is presenting *Sunday Nights at Nine* at the Barbizon-Plaza. This year's is to be an *Esquire* version.

Chicago

The Stevens continues to please its patrons with dance interpretations by LYDIA and JORESCO, and JOSEPHINE BUCKLEY and LORRAINE SANTSCHI, formerly of the Abbott Girls.

The Walnut Room of the Bismarck has again begun to rotate its eight shows in the *Carnival of Gypsy* series. These elaborate programs have been created by GEORGE NELIDOFF, featuring CHITA CHAVES, LENORE FELDEN and WALTER KAMRYN in dances of many countries.

Four news acts have been engaged to support the thrice-extended run of Veloz and Yolanda in the Empire Room. Chief among the new acts is CHARLES COLLINS, a dancer and husband of DOROTHY STONE, and ALENE and EVANS, straight acrobatic team.

Specialty dancers and teams getting new routines from MURIEL KRETLOW here are: DARLENE WALDERS, clever acrobatic dancer running indefinitely at the Vanity Fair; CONCHITA, at the Oriental Theatre; ALLEN and DAVIS, tap team; LYDA SUE; CORRINE, going modern after her sensational *Apple Dance;* and DOROTHY HAUGHTON.

NICHOLAS TSOUKALAS presented his pupil, MARGARET ROBERTSON, in a program of classical and modern dances at his Little Theatre of the Dance September 8.

Miss Robertson proved herself a delightful dancer, with a well-trained sense of movement and feeling of form throughout the varied program. In two of the selections, *Cycle of Life* and *Trees,* RICHARD MAXIM appeared with her, ably portraying these two studies of the cosmic man and woman.

CLAIRE POWELL, GLADYS HIGHT dancer, is the featured single at the State and Lake Theatre the week of September 16th.

Italy, by R. M. H.

MO TULIO SERAFIN has been put in undisputed command of the Royal Opera Theatre of Rome, and he plans to renovate entirely the artistic creeds and standards. Not the least among his projects is one to make many drastic changes in the system of the ballet school and corps. Until now the corps has been made up of professional dancers of all nationalities who were contracted for the season, to dance five hours a day inclusive of the evening's performance. As these dancers received no additional schooling, and as students in the school, when absorbed into the corps, also ceased to study, the individuals naturally deteriorated in their work as the season progressed. Furthermore, dancers of ambition seldom spent more than a season or two at the Royal Theatre, for they were too aware that their own work was suffering by it. The result of this mistaken system has been a steady lowering of the standard of the dancing at the Royal Theatre until critic, public and managing committee have protested. That Mo. Serafin will change entirely this old system into one which betters its corps by lessons under capable masters during the season has already been announced. It is also said that he will install a complete academy of dancing from which to draw the dancers for the corps. It is with much interest that we await to know who will be the head and who the teachers and choreographers under Mr. Serafin.

LA MERI and her dance group gave outdoor choreographic festivals along the Mediterranean coast during August. The program included: *Prelude* (Chopin), *Adoration* (Vivaldi), *La Plus que Lente* (Debussy), *Harlequin and Columbine* (Carabella), *Faunesca* (Ravel), *Passepied* (Delibes) *Dance of Terror* (DeFalla), *Carabali* (Lecuona), *Tango Romantico* (Albeniz), *Bailecito* (Perez), *Chant Hindu* (Rimsky-Korsakoff), *Farrucca* (DeFalla), *Jota Aragonesa, La Vida Breve* (DeFalla), *Hawaiiana.* Soloists in the group were MIRIAM ALESSANDRI, LAURA MOLLICA and SIMONETTA ALPA.

DANCE TEAMS

This page, DANCE TEAMS, *will appear every month in* THE AMERICAN DANCER *from now on. It is devoted exclusively to news and information concerning dance teams. Correspondence is invited, and teams are also urged to see that their engagements are correctly noted, as this page will be read and consulted by hotels, supper clubs, resorts, etc.*

THE winter season for the Rainbow Room, ace show spot for teams, shapes up as follows: RAMON and RENITA opened there September 18, following BEUVELL and TOVA, to do eight weeks. They will be followed by a return engagement of about four weeks by LYDIA and JORESCO, now filling an extended engagement at the Stevens, Chicago. About January VELOZ and YOLANDA will go in, SHEP FIELDS' band coming in with them. Meanwhile Veloz and Yolanda's Palmer House, Chicago, booking was again extended until October 2 and will probably be extended again. Rumor is now that they are getting a large flat sum for the services of themselves, Fields' orchestra and a floor show.

The HENRY W. HERRMAN office reports the following bookings:

ROSELEAN and SEVILLE, all summer at the St. Moritz Roof, begin doubling from there to the Versailles on September 27.

BEUVELL and TOVA go direct from the Rainbow Room to the Savoy Hotel, London.

Other teams to follow Beuvell and Tova at the Savoy, now being contracted by the Herrman office, are: DARIO and DIANE, now at the Persian Room, Plaza Hotel; ROSELEAN and SEVILLE, and FLORENCE and ALVAREZ. The dates are to be dictated by the teams' American bookings.

There is also a strong possibility that RENEE and TONY DE MARCO will go in June, depending on whether the Savoy booking can be synchronized with a new revue and a picture.

TOWNE and KNOTT open in the Manhattan Room, Hotel Pennsylvania, September 30.

SANDINO and Fairchild open the Club Havana, Washington, D. C., October 15.

Chicago's Chez Paree reopened September 12 with JACK HOLLAND and JUNE HART as the team. BEN BERNIE'S band.

ROSE and RAY LYTE are doing a return engagement at the Blackhawk Cafe, Chicago.

CEDRIC and ARLINDA and LYNN and LEFEVRE are in Chicago getting new routtines from MURIEL KRETLOW.

FRED LE QUORNE reports the following: His protege team, JOE and BETTY LEE, closed at the Village Barn, N. Y., to go into BENNY DAVIS' forthcoming vaudeville revue for an extended tour.

WILLIAM MOFFA and LINDA did the month of August at the Oriole Terrace, Detroit, then opened September 23 at the Embassy, Toronto.

CRAWFORD and CASKEY left the Pennsylvania Roof September 18 to go into vaudeville for a few weeks with MAL HALLETT and orchestra. About the middle of October the duo will open in the Statler Hotel, Buffalo.

STUART and LEA completed their second three-week holdover at the Radio City Music Hall, having been kept the full run of two pictures a few months apart: *Little Women* and *Top Hat.*

MARION WILKINS and JACK MEYERS will have completed their seventh week at the St. Francis Hotel, San Francisco, when this is read; and still going strong.

ENTERS and BORGIA are at the Hollywood, N. Y., after some time in Montreal; BLANCHE and ELLIOT are at the Park Central, N. Y.; CARLOS and MARCHAN did a week at the Roxy; DOREEN and DOUGLASS are at the Dupont, Wilmington.

JULIAN and ARMAND DEVORE played the Lookout, Cincinnati, early this month; HARRIS and YVONNE ASHBURN are continuing at the St. Clair, Chicago; AUDREY and SEVERIN are at the Shoreham Terrace; Washington, D. C.; EDDIE SHAYNE and CHARLOTTE ARMSTRONG are at the Edgewater Beach, Chicago; NANCY and GEORGE RYAN are at the Sunset Inn, Santa Fe; JAY and LUCILLE, comedy duo, were recently at Arrowhead Inn, Cincinnati; JACK and NITA CARLTON are at the Lincoln Tavern, Chicago; VASILO and YOANNA were at Monaco's Cafe, Cleveland; HAZELLE and KLATOFF did a month at the Mayfair, Boston, BERT LEIGHTON and VIRGINIA BROOKS are at the Cocoanut Grove, Boston.

ESTELLE and LEROY, in England for the past year, may soon be back in New York.

FOX and WALTER are scheduled to go back to the Versailles as soon as *Jubilee* opens in New York the end of this month.

TARRANT and DACITA followed TOWNE and KNOTT in JACK DEMPSEY'S Restaurant.

MEDRANO and DONNA handled by MRS. HUNTER, are back in New York.

AMERIQUE and NEVILLE opened the new roof in the Bradford Hotel, Boston, late this month.

TEAM DIRECTORY

Alphabetically Listed

BYRNES and SWANSON
Smart Character and Ballroom
% Fred LeQuorne, 1658 Bwy. CI 7-7933

Miss Franklin CRAWFORD and Joseph CASKEY
Management: Music Corporation of America

DARIO and DIANE
Fifth Month—Persian Room, Plaza Hotel, N. Y.
% Lou Irwin, RKO Bldg., N. Y. C.

JANS & LYNTON
Playing De Luxe Picture Houses, Chicago
Permanent Address:
S. T. Lynton, 200 W. 54th St., N. Y.

HELEN KNOTT and CHESTER TOWNE
Manhattan Room, Hotel Pennsylvania
Excl. Pers. Mgr., Henry W. Herrman, VO 5-2990

RICHARD STUART and CLAIRE LEA
Radio City Music Hall, N. Y. C.
Held Over Three Weeks, Aug. 29-Sept. 18

JOE and BETTY LEE
Youth and Beauty Personified
Care Le Quorne Studios, 1658 Broadway

ROSELEAN and SEVILLE
St. Moritz Roof—Versailles
Excl. Pers. Mgr., Henry W. Herrman, VO 5-2990

MARION WILKINS and JACK MEYERS
St. Francis Hotel, San Francisco
% Fred LeQuorne, 1658 Bwy. CI 7-7933

YVONNE & LAMAR
in Smart Ballroom Dances
% Fred LeQuorne Clr. 7-7933

Where They Are

AMERIQUE-NEVILLE	Boston
ARMAND, JULIANA DE VORE	Cincinnati
AUDREY-SEVERIN	Wash. D. C.
BENVELL-TOVA	London
BLANCHE-ELLIOTT	N. Y.
CARLOS-MARCHAN	N. Y.
CEDRIC-ARLINDA	Chicago
CRAWFORD-CASKEY	Buffalo
DARIO-DIANE	N. Y.
DOREEN-DOUGLAS	Wilmington, Del.
ENTERS-BORGIA	N. Y.
ESTELLE-LE ROY	London
FLORENCE-ALVAREZ	N. Y.
FOX-WALTER	N. Y.
HAZELLE-KLATOFF	Boston
HOLLAND-HART	Chicago
JACK, NITA CARLTON	Chicago
JAY-LUCILLE	Cincinnati
JOE, BETTY LEE	Vaude.
JAMES, EVELYNE VERNON	N. Y.
LYDIA-JORESCO	Chicago
LYNN-LEFEVRE	Chicago
LEIGHTON-BROOKS	Boston
MOFFA-LINDA	Toronto
MINOR-ROOT	N. Y.
MEDRANO-DONNA	N. Y.
NANCY, GEORGE RYAN	Santa Fe
RAMON-RENITA	N. Y.
ROSELEAN-SEVILLE	N. Y.
RENEE, ANTONIO DE MARCO	N. Y.
ROSE, RAY LYTE	Chicago
SANDINO-FAIRCHILD	Wash., D. C.
SHAYNE-ARMSTRONG	Chicago
STUART-LEA	N. Y.
TARRANT-DECITA	N. Y.
TOWNE-KNOTT	N. Y.
VASILO-YOANNA	Cleveland
VELOZ-YOLAND	Chicago
WILKINS-MEYERS	San Francisco

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Outstanding Musical Arrangements for all Types of Dance Acts
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STUDENT AND STUDIO

New York

The first fall meeting of the D. T. B. A., scheduled for October 6, will present a program of teaching by JOHNNY MATTISON, KARL W. PETERS and a new ballroom teacher. At the business session, plans will be discussed for the broadening enforcement of the Association's code of ethics, and for extending the influence of the group.

The New York Society opened its twenty-second season with its first fall meeting September 15, presenting a teaching program as follows: DORIS WEBER, A. J. WEBER, EVELYN HUBBELL, EDNA PASSAPAE, RUTH BLANKENHORN and ELSA HEILICH.

Congratulations to DOROTHY NORMAN CROPPER, who left her teaching post on the CHALIF staff in August to become MRS. GEORGE L. MARSHALL. She sailed late in August for London, where Mr. Marshall is an official of the British Broadcasting Company.

SARA MILDRED STRAUSS recently completed the dance sequences of *Sweet Surrender*, in which she used seventy-eight dancers and three soloists, and she now announces that she needs about forty more girls and men dancers to add to the sixty currently working with her, to form a constant group of a hundred, to work as complete unit or to be broken up into smaller units.

Such a demand for modern dancers for stage work calls attention to the rapid spread of Miss Strauss' work since she left the dance event stage in January, 1934. The following figures, compiled by the Strauss office, are interesting:

In this period of less than two years, she has done thirteen productions ranging from vaudeville units through the Boston Symphony to *Ziegfeld Follies* and motion pictures. She has given employment to two hundred and eighty-nine dancers doing fifty-four dance creations on engagements lasting from three days to ten weeks at salaries ranging from thirty to one hundred dollars a week—a total of thirty thousand dollars paid in salaries.

FRANCES L. CHALIF will be a member of the faculty presented October 13 in Hartford by the New England Council.

SONIA SEROVA, who has opened a new studio here, returned from the D. M. of A. in Detroit to teach in New York for the American Society. On October 27 she will teach in Boston.

She reports the return to New York of her pupil, JOAN TARVIN, from abroad where she was a member of the KURT JOOSS group. She gave a command performance in Brussels for the King and Queen of Belgium, and was praised by Jooss for the talent and workability of her creative dancing.

Involuntary bankruptcy closed the NED WAYBURN School last month.

IVAN NOVIKOFF, who heads studios in Seattle, Wash., and nearby cities, is opening New York and Boston studios where his brother, BORIS, will be in charge. Mr. Novikoff states that the training will be aimed at the formation of a ballet company.

IVAN and BORIS NOVIKOFF are not related to LAURENT NOVIKOFF.

DAISY BLAU has reopened the Central School of the Allied Arts for the new season, in which music, drama and art are taught in conjunction with the dance.

FE ALF, one of the few MARY WIGMAN graduates in this country, has opened her school for the new season.

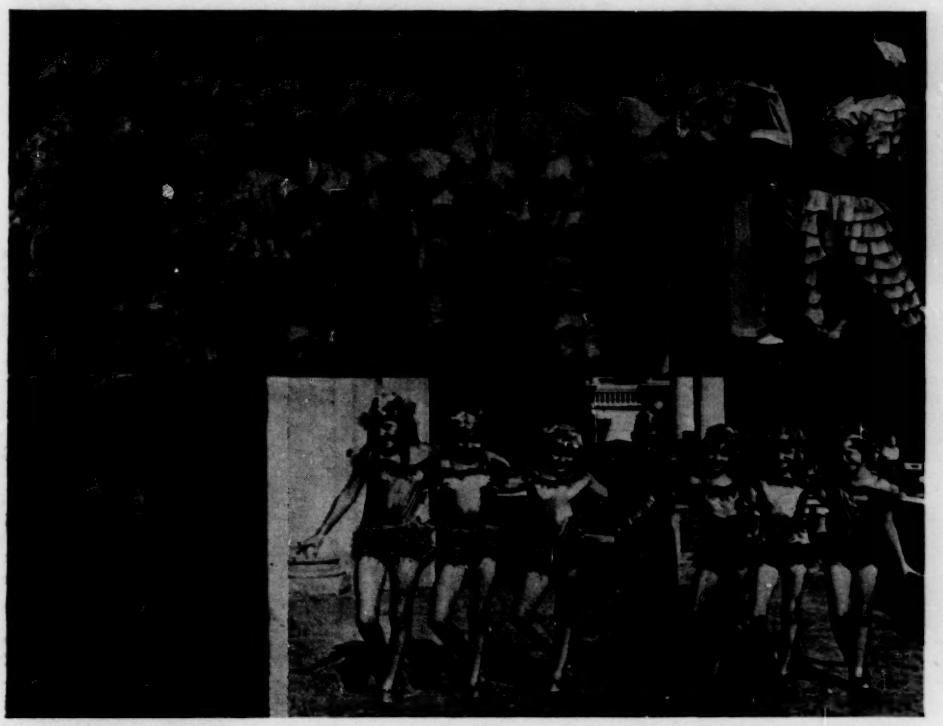
MIRIAM MARMEIN is back in New York after her season of summer concerts in her outdoor theatre, Manomet, Mass., and at Westford. During the summer, she reports, she trained two hundred and thirty dancers and actors in numbers from her repertoire.

Her New York school reopens October 1. Later she will give a Boston course, while her concert season will begin in Scranton, Pa., on a date to be announced.

NORMA ALLEWELT, Syracuse, is in a new and larger studio, where she gave a summer course topped off by a recital early this month. Her fall classes have begun, and she is again assisted in tap and musical comedy by PATRICIA GUETIG.

EDWARD SCHMEISER, Rochester, has developed a new idea in handling ballroom classes, and in making the work vividly remembered by all those attending his classes. For his 1935 summer class, Mr. Schmeiser published a handbook, well printed, containing the names of the pupils, and a complete record of the instruction, lesson by lesson. The advantage of this lies in the attractiveness of the booklet, and the clarity with which pupils can go back over the work they were given.

JOHNNY MATTISON reports the following activities in training professionals in tap: BUBBLES (of Buck and Bubbles), KEN MURRAY, DUKE McHALE and JACKIE YOUNG have all been learning new routines. He also staged the *Gringola* dance in *Sketch Book* for SUNNY O'DEA, who has just been signed by SAMUEL GOLDWYN for EDDIE CANTOR'S next picture.



Top left—An ensemble of rabbits in STEWARD'S *Studio, Salida, Colo.: in back,* VOCILE HANDLIN, DONA VAUGHN; *standing:* ELAINE PREUSCH, SHIRLEY WAGGONER, RUTH CANTOWINE, BEVERLY BAUER, JEAN KROPFINGER, ELAINE WHITE, SHIRLEY McDANIEL, JOAN McKENZIE, ANN TRAVERS, TWILLS VAUGHN, DOROTHY WAGGONER; *kneeling:* LOUISE TUCKER, CENNIA WILSON, BILLY JEAN MILLER, BARBARA RITCHIE, WILDA WILSON. *Top right—*RODOLFO RENE VALLE *and* VIRGINIA LEWIS, *rumba pupils of* MAE DAVISON, *Washington, D. C. Lower left—the shawl dancer is* BOBBY JO SANFORD, *trained by* CAROLYN LEE *of Fort Worth, Tex. Lower right—The Danse de Societe, by* BERNICE HAWLEY *pupils:* NATHALEE STRIBLING, MARRY RALLIS, SARA JEAN SANTEE, RALPH BRENNEMAN, JAQUETTA SWALLOW, PATRICIA ANN BUSH, EMMA LOU ATHERTON

Chicago

VIRGINIA O'BRIEN, noted Chicago dancer and director of the Virginia O'Brien Dancers, working continuously at Terrace Gardens, does not confine her activities to professional appearances and the training of her group, but is also tremendously interested in her school, where she devotes herslf to teaching young aspirants. She is particularly interested in her children ranging from five years up. Having very definite ideas on the importance of imparting the principles of movement, Miss O'Brien has been achieving some excellent results with children.

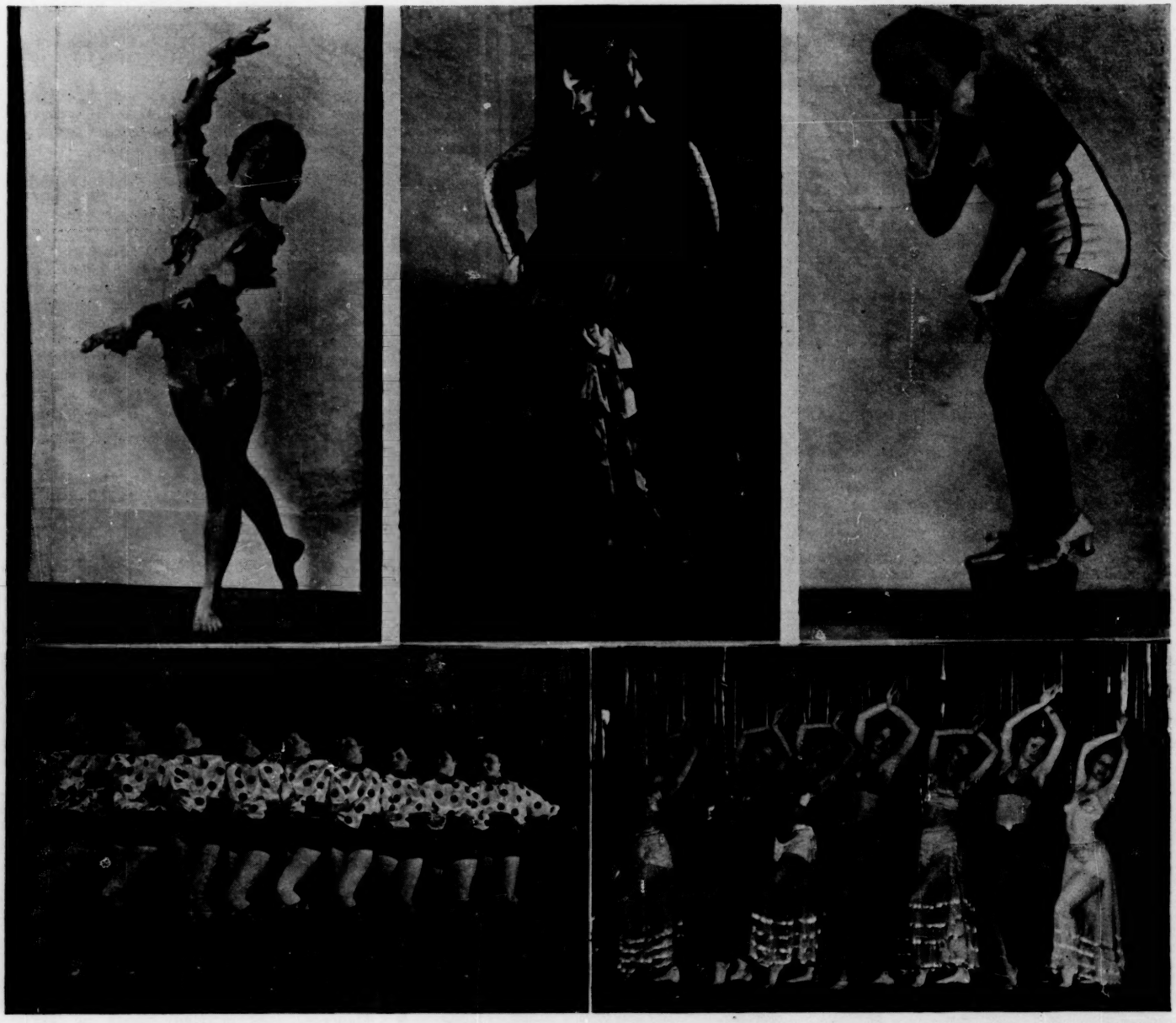
Two new studios have opened in Chicago. Maestro MASCAGNO, celebrated Italian master, is now located in the Labrador Building and MARY VANDAS, widely known for her professional appearances here in theatres as well as with the opera ballet, has opened a beautiful studio in the Fine Arts Building.

VIRGAYNE RATCHER reopened her Forest Glen studio September 7.

MRS. EDWARD J. STECK has opened her own studio in Buffalo.

California

At a meeting September 8 of the Associated Dancing Teachers of Southern California, D. M. A. Affiliated Club No. 1, held in Los Angeles, the entire group of last year's officers was re-elected:



Top left—JACQUELINE DORMINY *of Winston-Salem, N. C. Top center* —DOROTHY D'ALBERT, SERGEI POPELEFF *protegee prominent in the Cleveland Ballet. Top right*—DORTHA MAE ROBERTS, *teacher in Howard, Kan. Lower left—a pony chorus trained by* MIRIAM KREINSON, *Bradford, Pa.:* RUTH GREENBERG, MARTHA BROWN, MARJORIE WINSOR, ADELE FREIDMAN, PATTY LAVENS, NANCY SAGE, MARJORIE HANLEY, RUTH KREINSON, MILDRED TRACE. *Lower right—an Oriental ensemble trained by* J. B. NEUMAN, *Dallas:* MARGUERITE PERKINS, ESTHER BREWER, KATHLEEN MCDANIELL, IONE BREWER, MILDRED JOHNSON, MARGARET JOHNSON, MARY LOUISE STARLEIGH

ERNEST E. RYAN, President; HARRY A. HEMPHILL, Vice-President; KENNETH L. WHALEY, Secretary; LOIS NAUDAIN, Treasurer; MLLE. PRAGER, Director; FLORENCE GAYNORE, Director.

The thirteenth annual convention of the Club, held in Pasadena from August 25 to 28, was reported as the most successful in the history of the group.

The California Association Teachers of Dancing, which last month became Affiliated Club No. 13 of the Dancing Masters of America, held its fourteenth annual convention August 31–September 2 in the St. Francis Hotel, San Francisco. With CORA McFARLAND, President, ROSE MOORE, Secretary, and LEO GLINES, Treasurer, presiding, the following program was presented:

TOM SHEEHY, guest artist; MARION WHITE, ballroom; MAY GARCIA, ballet; MISS LELANI, Hawaiian; JACK GREEN, acrobatic; LEO GLINES, character; JULIO RAMACIOTTI, musical comedy; CHARLES MONTAL, rhythm buck; RUTH ADAMS, ballet; AMALIA IRIZARRI, modern; ALICE ZWILLINGER, classic; W. L. SWEET, ballroom; ETHYL McFARLAND JOY, Oriental; DAISY UPHAM, ballet; LUCILLE HALWICK, baby work.

The Western Society of Dancing Masters, Inc., held its local convention of California members in the Allen School, San Francisco, September 1-3, with an eight-hour-a-day program of new material. Evenings were devoted to entertainments for the members and guests, with dances presented by pupils of the SHYRLE School of Oakland, the MARKWELL School of Fresno, the DE LEON School of Vallejo, and the ALLEN School of San Francisco.

At the final business meeting, the following officers were elected:

MABEL A. HASSE, President; E. CAMILLE ALLEN, First Vice-President; OLIVE DE LEON, Second Vice-President; ALBERT H. LUDWIG, Third Vice-President; RAYNA ALBEN, Secretary; JEAN MORRIS LUDWIG, Treasurer; LLOYD ALLEN, LU MARTIN ALLEN, JACK E. KOFELDT, trustees; RAY ALLEN, Sergeant-at-arms; GEORGE SIEGLER, Principal.

As the convention was such a success, it was voted that a one or two-day meeting be held in December.

ADELINE McADAM reports that she has formed a new trio of starlets, BETTY JEAN KITTO, GLORIA NORDSKOG and DONNA RUDD, known as the Three Sweethearts. They will appear in fall and winter productions of the McAdam studio.

VERONIKA PATAKY, Hungarian modernist, formerly of the MARY WIGMAN dance group, has opened a studio in San Francisco.

Pennsylvania

JACK STEIFFER, Johnstown, reports the opening of his main studio with a program

of numbers for pupils and parents executed by the following dancers: MARY ANN ALLEVATO, EVANGELINE DEMOS, MARTHA MOLESKY, MILDRED KOVAC, ARLENE RHOADES, MARY JOYCE CURRY, DOROTHY HOLT, BETTY LEITENBERGER, SHIRLEY ANN KAUFMAN, VIRGINIA WHITEHALL, DOROTHY FOLEY, MARY JANE BURNS, JACK FOLEY, MILDRED BURNS, MARY LOUISE MILLER, BARBARA WALLACE, DONNIE MILLER, JEAN LARIMER, ROBERTA POLLOCK, ELVERA CAVELLO, PEGGY POLLOCK, HELEN MABON, DORIS POLLOCK, JACKIE POUND and MARY SAUERS.

Prizes in the 1935 ticket-selling campaign were awarded to JEAN LARIMER, BOB LEIFORD, MARY JOYCE CURRY, MILDRED KOVAC, DOROTHY FOLEY, ARLENE RHOADES, BARBARA WALLACE, ELVERA CAVELLO, MILDRED BURNS and JANET WILSON.

CLAIRE MacDOWELL, niece of WINONA MacDOWELL, Uniontown, is on her way to Warsaw, Poland, where she will study and dance.

Rhode Island

The Dancing Teachers Club of Rhode Island, Affiliated Club No. 9, Dancing Masters of America, Inc., held the first meeting of the season Sunday, September 8, at the studio of Mr. and Mrs. JOHN DUGAN, in Newport.

As guests of Mr. and Mrs. Dugan, the members of the club visited the Mercy Home, one of the finest institutions of its kind in the east, where the host and hostess have complete charge of all dance instruction. After a leisurely tour of inspection of the treasures of furniture and art within the Home, the members were pleasantly surprised by the presentation of *Russian Toy Shop*, a ballet presented by the pupils of the host and hostess, at the Home. A motor drive around the ten-mile drive and through the Dutch Village of Arthur Curtiss James completed the pleasant afternoon. The business meeting convened immediately after the drive.

The Rhode Island Club is planning many new and novel features for the coming season.

Connecticut

DANIEL C. QUILTY, Bridgeport, opened his beginners' classes in ballroom the first week in September, and his high school classes on September 14. A feature of the new work is a ballroom version of the *Piccolino*.

Visitors

THE AMERICAN DANCER was visited this month by:

Evelyn Lockman, Nashville, Tenn.
Ruth Brooke, Atlanta, Ga.
Marian La Cour, Cincinnati, O.
Ellen Simpson, Harrisburg, Pa.
Ruth Perry, Branford, Conn.

WALTER U. SOBY, Hartford, led the grand march, with GOVERNOR WILBUR CROSS, at the Tercentenary Ball in West Hartford September 13. Mr. Soby also trained twelve couples in the minuet for the occasion.

RUTH PERRY, Branford, opened a new studio September 21 in New Haven.

Massachusetts

BEATRICE and LOIS GINGRAS, Lawrence, visited San Francisco, Hollywood and other western cities for new material to be presented at their fall season beginning September 28.

BILLY NEWSOME, tap teacher of the CHALIF staff, will teach tap in MME. BEAUREGARD'S school, Springfield, Fridays and Saturdays during the winter. The special class opened early in September with an enrollment of fifty-five.

LILLA VILES WYMAN, Boston, writes: I have been spending the summer in London, which seemed to offer so many attractive features in the interests of dance. There was the International Folk Dance week. That was most attractive. Five hundred picked and native dancers and musicians of over twenty countries. They came in their native costumes, of course, their very best, and they were a colorful crowd. The Cecil Sharp Folk Dance Society sponsored and entertained them.

The Ballet Russe of Monte Carlo has been and still is giving nightly performances at Covent Garden Opera House. London has had another ballet company, the Ballet Russe of Paris, which gave two weeks at Daly's Theatre. This is a smaller company with some different and interesting programs.

Our American dancer, MARGARET SEVERN, is in the company and doing some excellent work. I believe they are now on tour.

The Imperial Society of Dance Teachers has had its congress and eight days of technical school. And it was a fine one. This Society has many branches, each distinct, yet all under one head: operatic, classical, Cecchetti, revived Greek, natural movement, stage, general and ballroom; and under these seven headings are nearly two thousand members and jolly hard exams for entrance!

Our LOUISE BROWNE played for months at the Saville Theatre in *Jill Darling*, a light musical comedy. She has a nice speaking part, three or four good songs and many opportunities for dancing. No operatic work, however, in this show. Last season, in an attempt to do something startling, and to finish her solo with much brilliancy, she thought to give in place of her thirty-two fouette's ronds turning in place, to double the number. This went over big. So she continued with this marathon, only to find that the muscle in the leg was weakening with so much work and daily practice. A rest was prescribed. She says she is practicing every day and it feels fine now. *Jill Darling* has closed for a slight holiday season. It may reopen or a new show might be in the offing.

I visited last week the JOOSS-LEEDER School of Dance at Totnes in Devon. They have been conducting a school there for months. KURT JOOSS is rehearsing his concert group and leaves soon for several months in the United States and Europe. The school carries on just the same. Dancing is only one of the arts amalgamated in this remarkable school, Darlington Hall. Useful arts of all sorts, as well as academic education, and for pupils of all ages. The schools and beautiful buildings cover a huge tract, once a landed estate of some grandee of as far back as 1200. I understand that the head of the school is an American millionairess, widow of an Englishman who left money for educational purposes.

A new number that the Ballet Russe has had in preparation for some time has been given recently. *A Hundred Kisses*, choreography by NIJINSKA. I liked it immensely. It is from one of Hans Christian Andersen's fairy tales.

The Prince, DAVID LICHINE, changes clothes with the Swineherd to try to attract the attention of the lovely lady, IRINA BARONOVA. Usually the story of a ballet is centered about the leading ballerina. But in this, it is really the principal male dancer who carries the brunt of the story and the work. Lichine's work was very fine both from the academic end as well as mime. He had much to express and did so in a most satisfactory manner.

Also on the bill was MASSINE'S *Union Pacific*. It did not go as big as both times that I had seen it in the States, once in New York and again in Boston. Perhaps the English audience does not quite understand the semi-primitive ways and manners of the U. S. A. in the latter part of 1800. Ofttimes I acknowledge to not caring "all out of sight" for Massine's choreography. But I do like that one, *Union Pacific*. And his own solo, as the bar man, I think is a masterpiece of its kind.

Louisianna

ROBERTA L. GROSS, New Orleans, Louisiana delegate to the D. M. of A., is very proud of the success of a great many of her pupils who have won awards recently. A series of contests was held during the summer months at a great number of local theatres, and the following Gross pupils won prizes: GLORIA HERIC, AUDREY JUNCKER, WILLIAM SERUNTINE, GRACE INDOVINA, JUANITO ERNESTO, MARGUERITE LALA, AMOS KRAMER, LILLIAN DRAGON, MAL-

(*Continued on page* 24)

A dance scene from the outdoor pageant staged at Moss Lake Camp, N. Y., by AGNES BOONE *this summer*

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STUDENT AND STUDIO

(*Continued from page* 23)

COLM SERUNTINE and CARMENCITA SUAREZ.

ATHALIE GROSS is assistant teacher in the school.

Texas

LEO KEHL invited ELMER WHEATLEY, Waco, to act as guest instructor during one of his periods at the Chicago Association's normal school. Miss Wheatley taught an original routine, thus demonstrating that teachers from all parts of the country are using standard tap terminology.

ARON TOMAROFF, who last spring transferred from New York to Dallas, reports that his summer classes attracted teachers from Houston, Abilene, Texarkana, Temple, Ardmore, Oklahoma, Mississippi, among others. He is now planning a special Christmas course.

He is also preparing a new publication to be added to his list of books.

ALMA ERNEST McMANUS has moved her studio from Kerville to Marlin.

LE NAN BRIGGS and ELIZABETH WILSON are assisting DOROTHY BROWN in her Galveston classes.

GRACE NAZELLE DANIELS and HELEN KIRK are assisting MARJORIE WILLITS, Galveston.

VIDA GODWIN, Galveston, will have on her staff FAY SAPPINGTON, RUBY FAYE HADEN and DOROTHY MARIE McGUFFIN.

LAURA DORMAN, after attending the D. M. of A. convention, is again dance instructor for the Houston Recreation Department.

Georgia

BETSY MICHAELIS, professional dancer, will teach special classes in communities centering around Gainesville. She will also take over a branch of MARION RHYNE'S school.

North Carolina

JACQUELINE DORMINY reopened her Winston-Salem studios September 9 soon after her return from London where she represented the United States at the International Folk Dance Festival. This year Miss Dorminy is again presenting a large faculty, headed by herself, and also including: ALEXIS KERENOFF, character and ballet; AUDREY CLORE LEGRAND, music; MILDRED LOTT SCROGGS, drama; FLORETTA LANCASTER BAYLIN, ballroom.

Miss Dorminy is active in teacher organization work and predicts that the Carolina groups will soon affiliate with the Dancing Masters of America.

South Carolina

ELSYE McKEOWN, of the Desa School of Dancing, formery in Mount Vernon, N. Y., has moved to Sumpter, South Carolina.

West Virginia

JOHNNY CECELONES, Follansbee, returned from the D. M. of A. normal school and convention, to reopen his studio August 21.

Florida

MYRTLE BYRON is moving her studio into new quarters for the coming season. The classes in ballet, toe, tap and acrobatic will begin on September 11. A feature of this season's work will be the party ballroom class for the young smart set.

DOROTHY McROBERTS JONES has announced the closing of her studio until October 1, 1936. She will devote the coming season to varied activities. JOSEF CASTLE is presenting her in what is announced as "an innovation in dance instruction." On September 24, 25 and 26 she will teach under the management of Castle at Tarr Ballroom. The course will serve to introduce the *Piccolino* to the Tampa public, she being the only Tampa teacher to attend the D. M. of A. Convention in Detroit.

The Dancers' Guild was recently headlined at the Recreation Pier Casino in St. Petersburg as part of the *Southland Extravaganza,* staged by the EBORN School of Dance Art.

The faculty for the meeting of the Florida Society of Teachers of Dancing on Sunday, September 16, was: MORRELLE BUCHANAN of Gainesville, HELGA EBSEN of Orlando, and BETTY MASON of Clearwater. The next meeting, at which there will be the annual election of officers, will be held in Miami in middle December.

VELMA and BUDDY EBSEN flew east to meet their father, C. L. EBSEN, who visited New York at the conclusion of the D. M. of A. Convention.

CHARLOTTE MAHURIN, star of last season's *Coppelia* production, expects to return to Florida for engagements by the end of November. She has been recently buying costumes in New York for her new creations.

Wisconsin

All arrangements for the meeting last month of the Auditorium Managers' Association in Racine were in the hands of EDNA CHRISTENSEN, dance teacher and manager of Memorial Hall, Racine, and only feminine member of the A.M.A. As treasurer of the organization for the past two years, Miss Christensen has taken an important part in the organization work, in addition to maintaining her dancing school.

Indiana

LOUIS STOCKMAN, Indianapolis, reports as follows:

That he has engaged BOBBY RIVERS, Chicago tapper, to handle tap classes. Rivers will divide his time between Chicago and Indianapolis.

That EDNORA JOHNSON, formerly with the BONNER School, San Antonio, Texas, will teach ballet and acrobatics.

That DOROTHY KIZER and FRANCIS EWING will continue on the teaching staff.

SUEMMA GRIMES, Dana, held her summer recital August 23.

GEORGE W. LIPPS, Indianapolis, was elected Secretary of the American Society of Teachers of Dancing at its August convention in New York.

Missouri

MARTHA FLAUGH LEWIS, Kansas City, who visited Europe this summer with the LUCILLE STODDART Dance Congress, joined the English Imperial Society, and also appeared before it as a teacher of tap.

The Flaugh-Lewis Studio reopened September 9.

On the Cover

For several seasons known as one of the best girl tap dancers on the stage, Eleanor Powell is now reaping her just rewards in greater opportunities. The week before this issue went to press, her tap routines won enthusiasm in At Home Abroad, new Broadway musical comedy. She is also a featured dancer in Metro-Goldwyn-Mayer's big screen musical, Broadway Melody of 1936.

The new shows opening in New York this Fall, including *Jumbo* and *Jubilee* . . . are, of course, supplied by Dazian's. . . .

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THE PSYCHOLOGY OF PANTOMIME

(*Continued from page* 8)

of percussion instruments, we are able to illustrate this simply: a roll of drums increasing in intensity, with a sharp cymbal crash at the finish. This starts on a low plane and builds up gradually, steadily, without any deviation. The patient is able to follow this from start to finish without de-tracking for an instant. Possibly he is able to anticipate the crescendo as it is built up and carries him on without any conscious effort of the mind. The cymbal crash seems a natural sequence. Likewise, in many stories and plays, the theme starting at the beginning, or shortly thereafter, builds up until the final climax of the plot in reached, and the underlying rhythm carries the general theme to the main climax in the narrative. The pantomimist will find this a very simple formula upon which to create his characterizations.

The next type of climax is a less frequently used and a more unusual type. Again referring to the percussion instruments, it may be compared to an episode in which the cymbal is first and from there the drum roll decreases in intensity until it fades into silence. Here, the pantomimist faces a slightly more difficult situation. Beginning with a startling situation, he must, by his conscious hypnotic attraction, keep the attention of his audience engaged when its natural tendency would be to accept an interruption coming from elsewhere. In fiction this is often used, especially in mystery plays.

The last and most interesting climax, that of progression, offers a most fascinating field for experimentation. Here is produced a series of short ascending climaxes, each of which builds upon the head of its successor, works up to a grand climax, and then down from it. In this combination, each ascension builds upon the platform erected by the previous one, projecting itself higher, lifting the mind of the patient from platform to platform, until, with a sweeping crash, the grand climax is achieved, followed by a gradual let-down.

It will now be interesting to attempt to work out a rational, so-called fool-proof formula for an ideal piece of pantomime.

The action may be spaced as a graph containing, for example, four sections. In other words, the protracted sketch is broken for the sake of convenience into four parts, in order to find out just how to animate and exhilarate the action and also where to place the climax. It is necessary to go farther back than the parting of the curtains to start the sketch. It is to be remembered that the audience has come from home and dinner, has ridden in a street car, subway or automobile, has mingled with the crowd in the lobby of the theatre and probably has been amiably conversing until the lights are lowered. Hence it is necessary immediately to get its attention, to carry it along with the movement of the piece from the start.

The first section of the imaginary pantomime must then make the audience acquainted with the characters, the locale, and, in a minor way, start the theme. If there is to be music, it must be in keeping with the scene and should be of a subdued nature to give the audience ample time to absorb the entire genre without a suggestion or predominance of any phase; there must be perfect balance.

The next section is quite the most difficult. In it there must be the subtle exclusion of all irrelevant items, the delineation of characters, and, most important of all, the mechanical promulgation of the theme. The audience must be carried along without any jarring notes, without any deviation from the main theme, with an intensification of interest upholding the tension. It is to be prepared now for the grand climax of the piece which follows in short order.

Next, section three; this section, obviously the shortest of the four, has as its chief difficulty the important question of timing; otherwise our piece will be like a fruit which has been picked a day too soon or too late. It must be timed to a split second; the audience must be worked up subconsciously to a condition in which it fairly begs for the climax. It must be on tiptoe, stretching eagerly forward, holding its breath, waiting for the inevitable towards which it has been propelled unconsciously since the curtains parted. Then, in a masterful moment, it must be thrown into the maelstrom of action, poised at the crest and as suddenly dashed into the chaos below. A slight misjudging of time would be tragic.

All that remains now, section four, is the gentle beaching of our gasping craft. The audience has been carried far from the theatre out on a sea of emotion. It has weathered the storm and is now safely back fully satisfied.

The above instruction is, of course, merely a suggestion. It is possibly the ideal, safe form used predominantly in the theatres and movies of the world. It is, of course, more interesting to attempt novel and unique departures. When these are intently and conscientiously studied and prepared, the sense of achievement and invention is greater if one attempts to break the trite and conventional rule. But for the amateur, be he writer, composer, pantomimist or dancer, it is better to experiment along lines in which he is able to get material until he has absorbed the mechanics and is thoroughly familiar with the technicalities and psychological background of the art of pantomime.

DO YOU KNOW YOUR DANCING?

1. Who were the choreographers of the following ballets: *Les Sylphides, L'Apres Midi d'une Faune, Sckeherezade, Union Pacific, Alma Mater, Victory Ball?*
2. What is the title of Martha Graham's newest choreographic creation?
3. What ballet company will appear this season in the Metropolitan Opera?
4. What ballerina appears in the forthcoming picture, *The Great Ziegfeld?*
5. What do the following three dances have in common: *Carioca, Continental, Piccolino?*

See opposite page for answers

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DAGANOVA VISITS LONDON

TAKING TIME off between her own summer school in New York, and her engagements on the faculties of the Dancing Masters of America, the Boston Club and the Connecticut Club, Ella Daganova visited London for two weeks to study new European trends in ballet. She returned early this month, and her observations are of interest to American dancers.

Her headquarters in London were the studios of Nicholas Legat, one of the great figures of the Imperial Russian Ballet, whose name has become almost legendary. Now over sixty, he devotes himself to training young dancers for the current increased interest in ballet on both sides of the Atlantic.

Miss Daganova confessed herself surprised by the fact that the students are put on toe only once a week, while American girls, especially those training themselves for professional careers, demand toe work every day in order to keep themselves in perfect practice. Another reason for this demand, Miss Daganova feels, is that there is pressure on the American girl to advance her studies at a more rapid rate than the European girl. Another reason, too, is that though toe technique is of course indispensable for those entering ballet companies, there is no great demand for toe work, in Europe, outside the ballet companies. On the other hand, every American picture house, vaudeville act and musical production expects the girls to do toe work with a fair degree of expertness.

While in London, Miss Daganova was fortunate enough to meet, and take a few hours with, Matilda Kshesinskaya, whose studio is in Paris. Those familiar with Russian Ballet history know that Mme. Kshesinskaya was one of the great glamorous ballerinas of the final era preceding the Russian Revolution. Her palace was sacked by revolutionists, and she fled to Paris, where since then she has been the center of Russian and ballet circles, training young dancers and passing on the knowledge of the Imperial school.

It is Miss Daganova's opinion that American girls make better dancers than most European girls, chiefly because they have more flexible and naturally graceful bodies. This is encouraging for those who have hitherto been depressed by the frequent statements of foreign dancers that American girls will never equal the Russians in the ballet.

DO YOU KNOW YOUR DANCING?

Answers to questions on Page 26

1. Michel Fokine, Nijinsky, Michel Fokine, Leonide Massine, George Balanchine, Benjamin Zemach.
2. *Panorama.*
3. The American Ballet Company.
4. Harriet Hoctor.
5. All three were danced by Ginger Rogers and Fred Astaire in their pictures.

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DANCE EVENTS REVIEWED

(*Continued from page* 11)

critic, on September 15, speaking on the ancient art of the modern dance. FRANK PARKER is also scheduled to appear.

Regular school classes are scheduled to begin September 25.

BACH'S *Phoebus and Pan* was presented August 24-25 in Atlantic City by the Steel Pier Opera Company to commemorate the great composer's 250th birth anniversary. Appearing in the ballet were: NANCY McKNIGHT, MARGARET DUDLEY, MARGUERITE DE ANGUERA, SYLVIA DAVIS, HYLA ROBERTS and JOSEPHINE SCHWARTZ.

FOWLER and TAMARA, ballroom exhibition team, have signed a long-term contract with the ARTHUR JUDSON office for concert work. Idea is to present new dances based on the research done by the pair on their extensive travels. If the idea works out, this will be one of the few teams ever to switch to the dance event stage.

CARLOS DE VEGA and SARITA changed their New York event from September 23 on the New Amsterdam Roof to September 23-24 in the Town Hall.

The New Dance League, headquarters at 114 West 14th Street, New York, has announced a dance photo exhibition from September 28 to October 6, covering all types of the dance, concert, ballet, stage and club. In addition, films of dancing will be shown daily. After the New York showing, the entire collection will be shipped to Russia for exhibition there, to acquaint the Soviet dance followers with phases of American dancing.

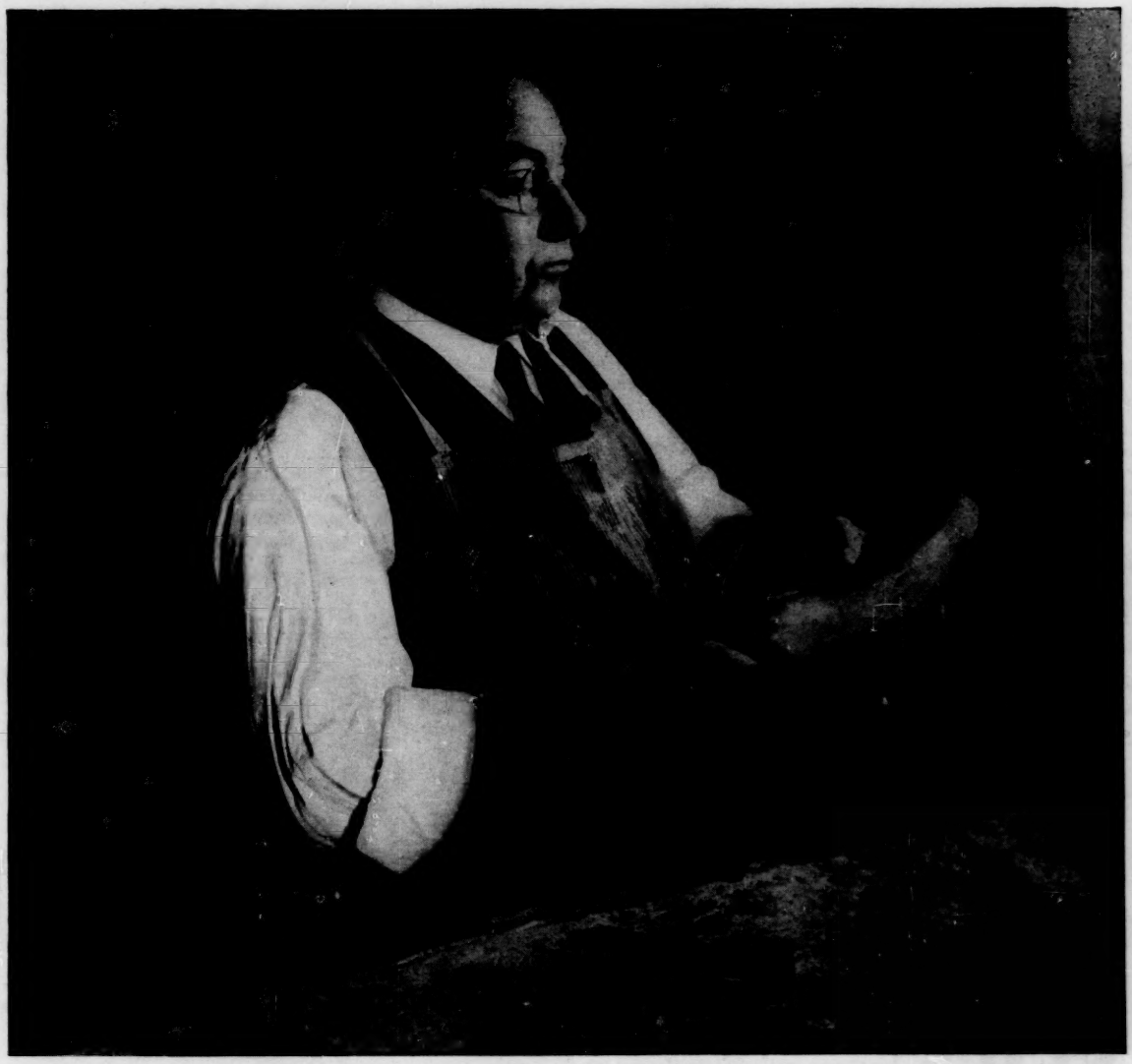
TASHAMIRA last seen in New York in the spring, sailed September 7 for London for a first performance there this month. She will then tour her native Czechoslovakia for two to three months.

Los Angeles

NATHAN EMANUEL, who played leading roles in many American ballets presented at the Eastman Theatre in Rochester, is on the West Coast seeking film favor. His splendid voice has already won opportunities for him, and it is to be hoped that he will dance in Los Angeles soon.

In the Hollywood Bowl this summer, BENJAMIN ZEMACH'S *Victory Ball* ballet stood out as one of the most beautiful and most spectacularly conceived presentations of the season. A well-trained ensemble and stunning lighting effects, as well as the cooperation of groups of military men, added to the effect. ARTIE MASON CARTER, founder of the Hollywood Bowl, was heard to remark that she would never again think of the Bowl without seeing it strewn with dead soldiers. It was a powerful argument against war.

WARREN LEONARD, AGNES DE MILLE'S dancing partner, gives every indication of settling on the West Coast permanently. He has established a studio where he is teaching modernized ballet, and has signified his intention of establishing a Western section of the New York Dance Guild, with a dancers' symposium to open it. Organization of the West Coast dancers has often been attempted and has never really succeeded for any length of time. More power to Warren Leonard, if he is able to accomplish this difficult feat!



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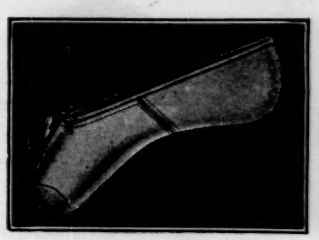

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CONVENTIONS

(*Continued from page 7*)

16. The establishment of the practice of annually awarding two honorary memberships to people who have given outstanding service to the dance profession.

17. Recognition of the Association in England. The United Professional Teachers of Dancing extended Mr. Kehl an honorary membership.

18. Change of election date to convention time so that the entire membership might participate in the selection of officers.

19. The extension of the Association's scope to include members in forty-two states.

20. The phenomenal increase in members as evidenced by the acceptance of eighty-eight new members in 1935 and eighty-seven in 1934.

21. The designation of THE AMERICAN DANCER as the official publication for the Association, thereby making this magazine the profession's unanimous choice.

With such a record behind him, Mr. Kehl goes out of office leaving his successors a heritage of good work well begun. In recognition of his faithful service during the past four years, the Association presented him with a handsome gold wrist watch.

With President Allen's keen vision and sincere desire to further the progress of the organization, coupled with Secretary William Ashton's continued loyal service to the cause he has served so faithfully for the past twenty-two years, the coming year should be a banner one for the Chicago Association.

Dancing Teachers' Club of Boston

THE TWELFTH annual Convention of the Dancing Teachers' Club of Boston opened at the Hotel Bradford, Boston, September 9 for a five-day meeting, attracting more than a hundred teachers from all over New England. Presided over by Mme. President Mrs. Anna Greene, an eight-hour-a-day program was presented, which kept the full quota busy on the floor from the opening hour till the final volunteer session the last day.

Mrs. Greene, speaking for the Convention Committee, explained some of the special purposes the organization had in mind in employing the faculty. One of the prime objects, Mrs. Greene said, was to show teachers how they can know and use the modern technique simultaneously with ballet; to prove, in other words, that these two important forms are not mutually exclusive, as some teachers think. For that reason Ella Daganova was brought from New York, after her European sojourn, for ballet, as she is pioneering in this effort to use modern technique as a body-builder and coordinated art form with the classical ballet. Jerome Andrews, who teaches in Miss Daganova's New York studio, gave modern dance sessions at the Convention.

In ballroom, one of the purposes was to emphasize the point that social dance technique is absolutely separate from all other dance forms. For that reason it was decided to have a course in pure ballroom fundamentals of movement taught by Albert S. Butler, who has developed his system of rhythm control. For finished dances, A. J. Weber, of Brooklyn, was brought back. Mrs. Greene pointed out that Mr. Weber was the only faculty member repeated from last year.

Lucille Stoddart, returned from her European trip, filled the constant teachers' demand for children's work in novelties and tap. Intermediate and advanced tap numbers were taught by Frank Hall, for his first Boston appearance.

Oriental and character dances were beautifully given by Theodore J. Smith, of Detroit, and aspects of the social and educational dance were covered by Lucile Marsh, who also supervised publicity for the club.

Something of a novelty was presented by Fred Le Quorne, leading creator of routines for dance teams, in his exhibition routines. He was assisted by Margot Stanton.

The final volunteer period, last hour of the program, was taken by Miss Byrne, niece of the late Rose I. Byrne, for new ballroom combinations.

Musical accompaniment for the entire program was capably handled by Eileen Sutherland.

All arrangements were in the hands of a Committee consisting of Hazel Boone, Chairman, and Mrs. Greene, Willette McKeever, Chrystine MacAnanny, Theresa Sheridan, William T. Murphy and Russell Curry.

The schedule was supervised on the floor by Mrs. Greene, Hazel Boone, Helen M. Whitten, Chrystine MacAnanny, Theresa Sheridan, Willette McKeever, William T. Murphy, Russell Curry, and Lilla Frances Viles.

The officers of the club are: Mrs. Greene, President; Mrs. Doris Tower, First Vice-President; Mrs. Grace Curry, Second Vice-President; Hazel Boone, Secretary; Benjamin F. Gale, Treasurer; William T. Murphy, Delegate.

Asked how the Boston Club felt about having become, last year, an affiliate of the Dancing Masters of America, Mrs. Greene said:

"Frankly, the Boston Club was very skeptical when it adopted affiliation last year, and there was a great deal of argument and discussion. But since affiliation has been in effect with us, we are very pleased with its benefits to our organization."

The Convention was visited one day by Walter U. Soby, Secretary-Treasurer of the D. M. of A.

Mrs. Greene also reported that some twelve applications for membership were received, which will be acted upon during the next two months.

On Thursday evening of convention week, a cabaret-dance was held for members and guests, and, with A. J. Weber as master-of-ceremonies, a program was presented as follows:

Dance Pantomime, by Juanita Peterson and Russell Curry.

Ballet Specialty, by Alice Langford, pupil of Theresa Sheridan.

Bugle Call Rag, by the Hazel Boone Dancers: Norma Boone, Alice Astle, Nancy Bailey, Nine and Claire Shepard. This group also did a tap number.

Acrobatic Specialty, by Nina Shepard.

Poet and Peasant, tap version, by Victor Basteels, pupil of William T. Murphy.

Song and Dance, by Francis Lynch, also a Murphy pupil.

Tango Tap, by Mary Greene, pupil of Mrs. Greene.

Group Modern, trained by Mrs. Greene: Agnes Wharton, Lillian Marier, Anna Kern, Emily McLoon, Claire Greene.

Songs by William Wolff, President of the Wolff-Fording Company.

Truckin' by sixteen members led by Lucille Stoddart.

Country Store Cotillion, led by Lucile Marsh.

Florence Brooks and Bert Leighton, team then appearing nightly at the Cocoanut Grove, did two numbers through the courtesy of Lucille Stoddart, and were warmly welcomed.

Paul Draper, tap star of *Thumbs Up,* received sensational applause for a number without music. He appeared through the courtesy of Fred Le Quorne. Hazelle and Klatoff, dance team at the Mayfair, were unable at the last moment to appear.

Dance music and program accompaniment for the evening was supplied by Frank McGinley and his orchestra, and Miss Sutherland.

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(*Continued from page* 15)

B. *Right turn waltz.*

The first step is with R ft. fwd. and is impulse movement. The momentum carries the body fully a quarter turn to R on ball of R ft. The second step is with L ft. passing through to an open position on an alignment with R ft. and continues the R turn. The third movement is with R ft. closing to L with a transfer and finishes the half turn.

The second half of the R turn is a continuation of the first half, with the impulse movement on L ft. stepping backward on first beat of second measure, the momentum turning body at least a quarter turn to R. The second step is with R ft. passing through to an open position on an alignment with L ft. and continues the R turn. The third movement is with L ft. closing to R with a transfer and finishes the R turn facing the line of direction.

C. *Left turn waltz.*

The first step is with L ft. fwd. and is the impulse movement, the momentum carrying the body fully a quarter turn to L on ball of L ft. The second step is with R ft. passing through to an open position on an alignment with L ft. and continues L turn. The third movement is with L ft. closing to R with a transfer and finishes the half turn. (Note: It is conceded that L ft. may cross in front of R ft. with a complete transfer to L ft., but the committee recommends the third movement be taken as is here described, being technically more modern and scientific.)

The second half of the L turn is a continuation of the first half with the impulse movement on R ft., stepping backward on first beat of second measure, the momentum turning the body at least a quarter turn to L. The second step is with L ft. passing through to an open position on an alignment with R ft. and continues L turn. The third movement is with R ft., closing to L with a complete transfer, and finishes the left turn facing the line of direction.

D. *Open steps—forward and back.*

Three open steps to the measure, one to each beat of the music.

The first step of the fwd. open is straight fwd. with L ft. The second step is straight fwd. with R ft. The third step is straight fwd. with L ft. The first step of second measure is straight fwd. with R ft. The second step is straight fwd. with L ft. The third step is straight fwd. with R ft. This sequence may be done beginning with R ft.

Open steps backward: three step to measure, one to each beat of music. This is exactly the same as the fwd. waltz, three open steps to the measure, just described, except the steps are all taken backward, beginning with either L or R ft.

2. *Canter*: Two open steps equally distributed over three beats of the waltz measure, beginning with either foot.

(Note: The Committee wishes to point out here that the old canter began with L ft., but modern practice permits either ft. to make the initial movement Further, the word "equally" is important in the above definition, because otherwise the first count will be over emphasized, which destroys the modern effect of the movement.

3. *Hesitation*: One step to three beats of the measure. Taken with either ft. and in any direction, fwd., backward or to side, the free ft. may or not be moved to a closed or an open position.

Fox-Trot

Normal fox-trot about 48-50 measures to the minute.

1. Simple movements to two beats of the measure.

A. *Walk*: a series of steps, each taking two beats of the measure, fwd., backward, sidewards, crossing or turning, commonly taken on the first and third beats.

B. *Close*: as previously described.

C. *Balance*: as previously described, taking two beats for each rocking movement.

D. *Point*: as previously described, usually preceded by a step. This can be done:

I. In a progressively fwd. movement with alternating feet.

II. Fwd. and backward or vice versa.

III. With a single step and fwd. and backward step.

IV. With a point preceding the step.

E. *Pivot*: as previously described; it may be taken on either ft. to any degree up to a half-turn. (Note: a pivot is frequently used as a preparation for two-step turns.)

F. *Spin*: as previously described, taking two beats for each pivot forming part of the spin. The maximum is continuous half-turn pivots.

2. *Two-step*: open, close, open, to 4/4 fox-trot time, commonly called the two-step, internationally known as the *chasse*.

A. *Forward*: the first step is a short quick step either to side or fwd. on first beat. The second step is a short closing movement on the second beat. The third is a slow step fwd. on the third beat, the weight completely transferred on the fourth beat.

B. *Backward*: the same as fwd. movement but moving backward.

C. *Turns*:

1. *Two-step right turn*: first measure, on first beat, turn on ball of R ft., simultaneously taking a short quick step to L side with L ft. along line of direction. On the second beat, close R ft. to L quickly and continue the turn. On the third beat, step backward on L ft., body in preparation to continue turning, weight completely transferred on the fourth beat. Second measure: on the first beat, turn on ball of L ft., simultaneously taking a short quick step to R side with R ft. along line of direction. On the second beat, close L ft. to R ft., quickly and continue turning. On the third beat, step fwd. on R ft. and finish R turn, weight completely transferred on the fourth beat, the body in preparation to continue turning or not.

2. *Two-step left turn*: same as R turn, but turn on the ball of L ft. and step with R.

D. *Side*: open, close, open, all three steps to be taken to the side; this is usually used singly in combination with other movements.

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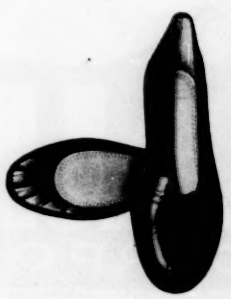

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Collegiate Fox Trot	Ballroom	Frederic Christensen	Sept.
Aggravating Waltz	Ballroom	Fanny May Bell	Dec.
1928			
The Gigolo	Tango	Ernest Belcher	Jan.
Varsity Drag	Ballroom	Albert H. Ludwig	June
Doing a Cartwheel	Acrobatic	Frank Tupper and Earle Wallace	July
Las Marianas	Spanish	Guillermo del Oro	Aug.
Cortez Waltz	Ballroom	Fanny May Bell	Sept.
The Ya Ya	Exhibition Fox Trot	Cortez and Peggy	Oct.
The Tango Waltz	Exhibition	Monica Dunn and Jack Marchon	Nov.
The Toreador	Spanish	Eduardo Cansino	Dec.
1929			
The Montreal	Ballroom	Ben and Sally	Jan.
L'Amour de L'Apache	Adagio	Earle Wallace	Feb.
Ecstasy Glide	Fox Trot	Thomas M. Sheehy	May
Passing Clouds	Recital Suggestion	Raoul D'Aumont	June
Steppin' Thru	Fox Trot	Rose Moore	July
Chinese Dance	Character	Dorothy S. Lyndall	July
Dipsy Doo	Ballroom	Albert H. Ludwig	Sept.
Tap Breakaway	Tap	Ben and Sally	Sept.
Flower Garden Revue	Recital Suggestion	Raoul D'Aumont	Oct.
Baby Blue Eyes	Children	Dorothy S. Lyndall	Dec.
1930			
A Lesson in Tap Dancing (First)		Arthur Prince	Mar.
Fancy Costume	Toe	Edna Breyman	Mar.
Hoosier Hop	from *Its a Great Life*		Apr.
Lesson in Tap Dancing (Second)		Arthur Prince	Apr.
Body Exercises for Tap Dancers		Arthur Prince	June
Honeymoon Rhythm	Tap	George Mitzi	July
Paramount Stamp	Novelty, Part 1	Arthur Prince	July
Paramount Stamp	Novelty, Part 2	Arthur Prince	Aug.
In the Wind	Plasto-rhythmic	Miriam Marmein	Dec.
1931			
Skaters' Waltz	Children	Dorothy S. Lyndall	Jan.
Blue Birds	Toe Pantomime	Miriam Marmein	Feb.
Midway Rhythm	Ballroom	Victor Sylvester	Mar.
Dance of the Jungle	Rhythm	Merle Prince	Mar.
Advanced Toe Number		Lenoir Richards Martin	Apr.
Study in Slow Motion	Group	Miriam Marmein	Apr.
Dancing Marionette	Novelty	Edna Lucile Baum	May
Rope Riddles	Novelty Tap	Lucille Stoddart	June
Madame Roulette	Novelty	Miriam Marmein	June
Toe Strut		Lenoir Richards Martin	July
Prince Rhythm Buck		Arthur Prince	Sept.
The Pirate	For Boys	Miriam Marmein	Oct.
Tzigane Carnival	Group	L. R. Martin	Nov.
California Rhythm	Rhythm	George Mitzi	Dec.
1932			
Tango Variation	Exhibition	Harry Binick and Mimi Cutler	Jan.
Eastern Fantasia	Plastic	Miriam Marmein	Mar.
An Irish Jig		George Mitzi	Mar.
Mickey Mouse Revue	Group	Mrs. Herbert Lee	Apr.
Dutch Clog		Lenoir Richards Martin	May
Hari Sami	Japanese	Gladys Hight	May
The Olympiad	Soft Shoe	George Mitzi	June
Polly's Pilfered Puff	Child Solo	Norma Allewelt	July
Autumnal Song	Plastic	Miriam Marmein	July
Jester's Frolic	Pageant	Harriet F. Harris	Aug.
English Hunting Dance	Character	Dorothy S. Lyndall	Sept.
The Siboney	Ballroom	A. J. Weber	Sept.
School Days	Children	Norma Allewelt	Oct.
Hollywood Tango	Ballroom	Elisa Ryan	Oct.
Plasto-Rhythmic Design for Seven Dancers		Miriam Marmein	Nov.
1933			
Cubanette	Ballroom	Maurine and Norva	Jan.
Sally Jim	Tango Waltz	Oscar Duryea	Feb.
The Dallas	Slow Fox Trot	Sam Bernard	Mar.
Tap Novelty		Lenoir Richards Martin	Mar.
Roosevelt Swing	Slow Fox Trot	Joseph Paul Neville	Apr.
Jazz Rhythm	Tap	Ray Leslie	Apr.
Off-Beat Rhythm	Tap	Jack Manning	May
Woodland Ballet	Outdoor		June
When I Am Glad	Children	Dorothy Alexander	July
Hollywood Fox Trot	Ballroom	Bessie Clark	Aug.
El Garrotin	Spanish	Guillermo del Oro	Aug.
Nira	Ballroom	D. M. of A.	Sept.
3-Point-2 Hop	Ballroom	The Keenans	Sept.
Cuban Rhythm	Ballroom	Dorothy Cropper	Sept.
Tension and Release	Corrective	Portia Mansfield	Sept.
Devil Dance	Acrobatic	Alys Leffler	Oct.
Variation	Ballet	Lasar Galpern	Nov.
Blue Eagle Waltz	Ballroom	Helen M. Whitten	Nov.
Continental Tango	Ballroom	A. J. Weber	Nov.
Roosevelt Hop	Ballroom	Forrest Thornburg	Nov.
Beginners' Rhythm	Tap	George Mitzi	Dec.
1934			
Chelsea Reach	Folk	Cecil Sharpe	Jan.
Blues Waltz	Ballroom	Alec Mackenzie	Jan.
Carioca	from *Flying Down to Rio*		Feb.
Lesginka	Tartar	Aron Tomaroff	Feb.
New Ballroom Combinations		Ed. P. Jameson	Mar.
Sleeping Beauty	Recital	Lucile Marsh	Mar.
Zuyder Zee	Children	Sonia Serova	Apr.
Fast Fox Trot Variations		Lucile Marsh	Apr.
Folly	Toe Solo	L. R. Martin	May
The Whistler and His Dog	Boy and Girl	Dorothy Alexander	June
Rendezvous	Com. Pantomime	Miriam Marmein	July
Mexican Ballroom Steps		Lucile Marsh	Aug.
New Waltz Combinations		Ed. P. Jameson	Sept.
Youngster's Acrobatic Routine		P. H. Paulinetti	Sept.
Exhibition Tango		Orlando	Oct.
The Continental	from *The Gay Divorcee*		Nov.
Little Clown	Children	Mme. Tomaroff	Nov.
Plasto-Rhythmic Etude	Group	Miriam Marmein	Dec.
National Competition Routine		Agnes Boone	Dec.
1935			
The Story of Peter Rabbit	Children	Ruth Wilson	Jan.
The Mericano	Ballroom	Oscar Duryea	Jan.
The Longshore	Ballroom	Rust & Deunigan	Feb.
The Hoop of Happiness	Group	Lucile Marsh	Feb.
Triflin'	Interm. Tap	Jack Dayton	March
Robin Hood	Solo	Carmen Kleinman	Apr.
The Hollywood	Interm. Tap	Frank Hall	Apr.
The Wesleyana	Ballroom	W. C. Freeman	May
Inspiration Waltz	Ballroom	Louis Stockman	May
The Martinique	Ballroom	Oscar Duryea	May
Dance of the Gypsy	Character	Dorothy S. Lyndall	May
Rondine	Group	Dorothy S. Lyndall	June
Rainy Day	Solo	Norma Allewelt	June
Invitation to the Dance	Pantomime	Dorothy S. Lyndall	Aug.
The Villain Pursues Her	Novelty	Harry Berlow	Aug.
Flying Hands	Novelty	Dorothie Smith	Sept.

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